

THE ²
NORFOLK TOUR

^K O R,

Traveller's Pocket Companion.

B E I N G

A CONCISE DESCRIPTION

OF ALL THE

Noblemens and Gentlemens Seats,

AS WELL AS OF THE

PRINCIPAL TOWNS,

And other REMARKABLE PLACES.

I N T H E

COUNTY of NORFOLK.

Compil'd from the most authentic Historians and modern Travellers;
and corrected to the present Time.

The SECOND EDITION,
greatly enlarged and improved.

Nescio qua natale solum dulcedine cunctos
Ducit, et immemores non finit esse fui.

N O R W I C H :

Printed and sold by R. BEATNIFFE, in the Cockey-Lane, 1773.

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PRINCIPAL TOWNS

and other remarkable Places

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Amplified and improved

By the same Author, with additional Remarks
and et cetera non sunt in fine

N O R W I C H

Printed and Sold by R. E. BATHURST, in the Strand, near the Temple

P R E F A C E.

EVERY man who writes for the entertainment or utility of the public, ought, and it is believed, generally has like his neighbours in Trade, some end in view for himself—*profit* or *fame*; the first is known to be extremely precarious; the second cannot be expected from a tract, which is acknowledged to be little more than compilation: nor does the Publisher lay claim to any other merit on the present occasion, than what may arise from his collecting and blending together, with some degree of useful regularity, such authentic and entertaining descriptions of the various places in the county of NORFOLK, as he thinks not unworthy a gentleman's particular observation; having at the same time purposely avoided or curtailed those, which seemed to him rather the effect of an animated and luxuriant imagination, than the *real state* of the place described.

The assistance of several gentlemen in the county has enabled him to correct in this *Second Edition*, some errors which had been compiled into the *First*, and to render it much more perfect, by adding a complete Catalogue of the Pictures, Statues and Busts at *Holkham*, and of the Curiosities and Paintings at *Narford*--The grand collection of Pictures at *Houghton* are arranged in the order in which they are shewn. He has from his own observation and enquiries made
several

several additions and alterations respecting Norwich, Yarmouth, Lynn, and some other places of less consequence; and where antiquity was particularly the object of investigation, has prefixed as comprehensive an account deduced from the best authorities, that he has been able to collect, as the shortness of his plan would admit of. These several additions have swelled the Pamphlet full twenty pages, and thereby occasioned a trifling increase to the price of the first Edition.

His having resided more than twenty years in the county, and seen most of the places mentioned in this tour, it is hoped, have enabled him to offer a more satisfactory account of them than has been given in any former tract; and if the opportunity his situation afforded him has been *properly* attended to, he makes no doubt of its precluding all verbal criticisms, and proving an acceptable Pocket-Companion to those gentlemen for whose use it is principally intended, and thereby fully answering every wish'd for purpose.

Where Criticisms, or matters of opinion are advanced, on Subjects of Taste, to which perhaps almost every man fixes a different line of perfection, as he finds himself differently affected from another Observer; there the Publisher wishes to be understood to write with Diffidence, and hopes to be judged with a friendly Candour.

NORWICH, Aug. 3. 1773.

THE TOUR of NORFOLK FROM LONDON.

THE most usual Rout taken by travellers, intending to make the tour of Norfolk from the Metropolis for pleasure, is by way of Chelmsford, Witham, and Colchester, in Essex; Ipswich, Woodbridge, Saxmundham, Yoxford and Lowestoft, in Suffolk, to

YARMOUTH.

A pleasant sea-port, situated on a peninsula formed by the sea and the harbour, at the Eastern extremity of the county of Norfolk; is 122 miles from London, and was anciently one of the Chinque-Ports; the town lying in the form of an oblong quadrangle, encompassed on the South and East by the sea, on the North by the continent, and on the West by the river Yare, which here washes the largest and handsomest quay of any perhaps in Europe, that of Seville in Spain only excepted, being more than a mile in length, and in some places near half a furlong in breadth, decorated by a handsome range of buildings; amongst which the Custom-house, Assembly-house and Town-hall make an elegant appearance from the river, which at the Fort, about a mile below the quay, disembogues itself into the German Ocean.

The town contains about 15,000 inhabitants, makes a very good appearance from the sea, and is one of the most regularly built in the kingdom; the streets being straight, and parallel to each other, extending from North to South, and the lanes or alleys, which the inhabitants call rows, intersecting them in direct lines from East to West.

The principal church here, was built in the reign of King Henry I. by Herbert Lofing, the first bishop of Norwich, and dedicated to St. Nicholas, and is spacious, though not very handsome; the spire, which appears crooked in whatever direction you view it, is very lofty, and serves for a good sea-mark. This indeed was the only place of worship for those of the established religion, in this populace town, till about 40 years ago, when a beautiful chapel was built, and dedicated to St. George.

The situation of this town is very commodious for trade, the river Yare being navigable from hence to Norwich, which is 32 miles, for keels of forty tons burthen; besides, there is a navigation by the Waveney to Bungay, the South parts of Norfolk, and the North of Suffolk.

At the latter end of May the Mackarel visit the Yarmouth Coast, where they continue about six weeks, during which time prodigious quantities are caught, and sent principally to the London and Norwich markets; no less a number than 30,000 have been sent to Norwich at one time, and sold at about a penny a piece in a few hours, to the great relief of the poorer inhabitants, and the advantage of the merchant.

The fishing-fair here, or the season for catching herrings, begins at Michaelmas, and continues all the month of October; when, every vessel that comes to fish for the merchants from any part of England, is allowed to catch, bring in, and sell their fish free of all duty or toll.

A great number of vessels are employed in this fishery, and in the exportation. Fifty thousand barrels of herrings, which some magnify to seventy thousand lasts, containing no less than forty millions of herring are generally taken and cured here in one year. These herrings are for the most part exported by the merchants of Yarmouth, the rest by those of London, to Italy, Spain, and Portugal.

These fisheries, together with another to the North-seas for white fish, called North-sea Cod, a brisk trade to Holland, France, Norway, and the Baltic, for deals, oak, pitch, tar, and all other naval stores; the exportation of corn and malt, which is said many years ago to have amounted to two hundred and twenty thousand quarters a year; the shipping the greater part of the various stuffs manufactured at Norwich for foreign markets; the importation of coals and other articles of merchandize from the North, and the heavy goods from London, consigned for Norwich, Bungay, Beccles, &c. all together occasion much business, and employ abundance of hands and shipping.

Upwards of 300 ships belong to this port; and the seamen employed by the merchants here, have ever been esteemed the best in England.

After viewing the Quay, the Assembly-House, the Bath, and the Fort, and perhaps a fleet of fifty or sixty merchant ships under sail, which is not at all an uncommon prospect from off what is called the Deanes, you will find nothing in the place so much worthy your notice, as the very elegant and extraordinary performances at Mr. Ramey's house on the quay; who has furnished a Parlour with drawings of Mrs. Ramey's execution with a hot poker: There are several pieces of ruins, after Panini Gisolphi, &c. a Dutch scating-piece, and some landscapes. The neatness, and minute accuracy with which they are done are wonderful. There is frequently a spirit in the strokes superior to the original prints.

A traveller wishing to see this town to advantage, with respect to amusement, should make it a visit in the bathing season, during the months of July or August, when a great deal of genteel company, from most parts of the county and Suffolk, assemble

here, either for the purpose of health or pleasure. A more delightfully picturesque view can scarcely be imagined than may be seen on the quay on a fine evening, where the company generally meet at about seven o'clock, and there form themselves into parties, for the more agreeably spending the remainder of the day.

CASTOR, a village two miles from Yarmouth, where there is a pleasant public garden, was the ancient seat of the renowned Sir John Falstaff; whose character as a Soldier and a Lover has been so strongly portrayed by Shakespeare's inimitable pen, in his plays of Henry IV. and the Merry Wives of Windsor: yet, when we consider by whose command the Comedy was written, and with what professed intention, impartiality obliges us to declare, that the colouring appears greatly overcharged for real life; and we wish from thence to infer, that this Dramatic Hero, whose character upon the Stage has given such universal satisfaction, could not be the ridiculous Braggadocio, and if possible, that still more ridiculous gallant there delineated.

CASTOR, at present an inconsiderable village situated about three miles South of Norwich, on the little river Tese, is supposed by some respectable writers, to have been the *Venta Icenorum*, the most flourishing city, or principal station of the Romans in the province of *Iceni*, called afterwards *East Anglia*, and comprehending the counties of Suffolk, Norfolk, Cambridge, and Huntingdon.—Several Roman urns, coins, and other relics of antiquity, have at different times been found at Castor, and the broken walls, inclosing a square of about thirty acres, having the remains of four gates and a tower, were visible within a very few years.—It is from the invasion of the Saxons that we are to date the decay of Castor, and the origin of Norwich, which evidently took its name from the northern situation of the Castle with respect to the Roman station at Castor; the Saxon termination *wic* (for they wrote it *Nordwic*) signifying: a castle. The initial Nord or North needs no explanation.

THE NORFOLK TOUR.

5

The City of NORWICH.

One of the most considerable in England after London; it stands upon more ground than any other, being rather more than a mile and a half in length from Conisford Gate to Magdalen Gate, and a mile and quarter broad from Bishopgate to St. Bennet's, but in number of inhabitants, some assert an equality.

By an account taken a few years ago, the numbers then reckoned by the houses, amounted to 40,000; but by the bills of mortality only to 36,000; the average therefore of these (38,000) may be taken as more probable than either. By comparing the following Parochial List of the number of inhabitants within the city, the precincts of the close, and hamlets or suburbs, taken in the month of July 1752, with the number of Souls in 1693, it will appear, that they had increased rather more than 123 annually during that period, and, considering the prodigious flourishing state of the manufacture in the 20 years elapsed since then, it may readily be granted, that the increase has not been less in proportion, than in any twenty years preceding; this being allowed, we may as above, with as much precision as is necessary (and perhaps with as great an exactness as can be obtained in matters of this kind) now estimate the inhabitants at rather more than 38,000.

From the most accurate calculation lately made, it appears, that 12,000 looms are employed in the manufacture, and allowing six persons in the whole to each loom, there are consequently 72,000 people employed, but this is to be understood as a calculation for the whole county, and not for Norwich alone, where it is acknowledged there are little better than half the people, said to be employed. It is a common idea in Norwich to suppose, each loom, with its attendants, works 100l. per annum, this makes the total amount of their earnings 1,200,000l. a very large sum for one manufacture to produce in a year, and what some intelligent gentlemen, engaged in the manufactory, have controverted, whilst others, no less exact, and from their extensive business acknowledged to be competent judges, are still of opinion, that this calculation comes very near the real truth. Nor, concise as

we wish to make this little tract, ought we to omit observing, that in the 70 years last past, the manufacture has increased as from 4 to 12.

The PAROCHIAL LIST.

	No. of Houses.	No. Souls. in 1752.	No. Souls. in 1693
St. Peter Southgate	72	425	476
St. Etheldred	57	247	243
St. Julian	126	595	563
St. Peter Permountergate	327	1408	1376
St. John Sepulchre	158	1004	781
St. Michael at Thorn	273	1127	865
St. John Timberhill	200	890	668
All Saints	106	578	425
St. Stephen	402	2314	1769
St. Peter Mancroft	420	2288	1953
St. Giles	195	961	910
St. Benedict	127	715	652
St. Swithen	141	751	496
St. Margaret	223	856	664
St. Lawrence	176	952	668
St. Gregory	248	1002	772
St. John Maddermarket	135	1107	657
St. Andrew	236	1334	935
St. Michael at Plea	113	482	479
St. Peter Hungate	90	341	267
St. Simon and Jude	84	420	362
St. George of Tombland	161	737	722
St. Martin at Palace	167	1083	819
St. Helen	80	386	338
St. Michael Coslany	244	1046	1026
St. Mary	236	1178	949
St. Martin at Oak	351	1698	1243
St. Augustin	266	1226	850
St. George of Colgate	259	1295	1154
St. Clement	123	816	593
St. Edmund	108	520	370
St. Saviour	162	810	701
St. Paul	292	1461	983
St. James	166	696	416
Precinct of the Close	129	700	650
Pockthorp sub.	137	1116	732
Heigham sub.	164	653	544
H A M L E T S.			
Lakenham	35	165	221
Eaton	39	226	153
Earlham	9	68	50
Helleston	12	70	65
Thorpe in the liberty of Norwich	5	36	69
Trowse, Carrow, Bracondale	85	386	258
	7139	36169	28881

There are 34 Churches in this City, exclusive of the CATHEDRAL, a large venerable Gothic free-stone building, of excellent workmanship, founded in the year 1096 by Bishop Herbert, who laid the first stone. The spire steeple of which, being 105 yards and two feet from the pinnacle to the pavement of the choir, is the highest in England except Salisbury. The roof is adorned with historical passages of Scripture, pressed in little lineages, well carved. The length of the whole building, from the West door to the entrance of the chapel of St. Mary the Great, (which stood at the East End, but is now in ruins) is 400 feet; and the extent of the transept or cross ailes, from North to South, 180. The Church has lately been thoroughly repaired and ornamented, under the direction, and by the generous contributions of the Right Rev. Dr. PHILIP YONGE, the present Bishop, and of Dr. PHILIP LLOYD, the Dean; and the Choir is now become one of the most complete and beautiful in the kingdom.

The best general view of the Cathedral, is from the North side, in the Bishop's garden.

The Cloister, situated on the South side of the Church, is the largest quadrangle of the kind in England, each side measuring about 58 yards; the roof being ornamented with elegant carvings, representing the Visions of the revelation, our Saviour's Crucifixion and Resurrection, the Legends of St. Christopher, St. Lawrence, &c. At the grand entrance at the South-West corner, the Espousals, or Sacrament of Marriage, are carved in stone; and as soon as you enter the cloister from hence, on the left hand, are the two lavatories, where the monks used to wash their hands. Over one of them is carved a fox in a pulpit, in the habit of a Secular Priest, holding up a goose to his auditory: intended as a reflexion on the Secular Clergy, or Parish Priests, to whom the monks bore an inveterate hatred.

On the North side of the Church stands the Bishops Palace, built by Bishop Salmon, which within half a century has been considerably improved, and the gardens elegantly laid out.

The

The Gate, called Erpingham's or the Lower Gate, built by Sir Thomas Erpingham, leading to the West or grand entrance of the Cathedral, is not unworthy of a stranger's particular observation.

ST. PETER'S CHURCH, standing in an elevated situation, near the West or upper side of the Market-place, was finished in the year 1435. It has a fine square tower steeple, 98 feet high, in which there are ten very good bells, a clock, and chimes, which play every four hours. The whole building is of free-stone, extending 212 feet, the breadth from North to South 66 feet, the aisles are 20 feet broad, and the nave 30. The height, from the pavement of the nave to the summit of the roof, is 38 feet: the whole being covered with lead, and supported by two rows of pillars, remarkably neat and slender, forming elliptic arches at their top.

Here is an elegant altar-piece representing St. Peter's being led out of prison, painted by that ingenious artist Mr. Catton, and presented to the parish by Mr. Alderman Starling in 1768. The organ, which was erected in 1707, is a very neat one; and upon the whole, this is much superior to any other parochial church in the city, and perhaps nearly equal to most in the kingdom, for strength of building, and neatness of the ornaments.

One piece of the Communion-Plate is peculiarly curious, being an elegant standing cup and cover of silver, double gilt, weighing 46 oz. 1 gr. 1 pt. given by Sir Peter Gleane, Knight, whereon is beautifully chased the story of Abigail bringing presents to David.

ST. ANDREW'S HALL, formerly the Monastery Church of the Black Friars, or Benedictine Monks, is a beautiful structure, about 50 yards long and 30 wide; consisting of a nave, and two aisles, each half the breadth of the nave, covered with lead, and supported by 12 very neat and slender pillars.

In the center of the East end is a clock, over which is carved the effigies of Justice, and underneath it the royal arms of England: On each side hang the pictures of Queen Anne, George Prince

Prince of Denmark, Robert Earl of Orford, John Lord Hobart, afterwards Earl of Buckinghamshire, Horatio Walpole, Esq. and several Aldermen and Benefactors to the city.—The figure of St. George on horseback killing the Dragon, neatly carved, was placed here in 1686, by order of the St. George's Company.

On the walls, in the North and South ailes, are placed elegant paintings at full length, superbly framed, of those gentlemen who have gone thro' the public offices of the Corporation with dignity and honour. These paintings serve at once as a public testimony of the great esteem the Gentlemen represented are held in, and are no contemptible proofs of the abilities of some of the most ingenious Painters, who have resided in, or occasionally visited this City.

In this Hall the Mayor's Guild Feasts are annually held.

The CASTLE was originally defended by a wall on the brow of the hill on which it stands, and by three deep ditches, over which there were as many bridges: the first of them has been immemorially destroyed, the ruins of the second remained till the ditches on the South side were levelled in 1738; the third now standing is a handsome bridge of but one arch, of 41 feet diameter. The outermost ditch extended on the West to the edge of the present Market-place, on the North it encompassed London-Lane, and on the East, it nearly reached Conisford street, and on the South to the Golden-ball lane. Camden is of opinion, that from its great extent, it must have been made a place of defence by the Danes or Normans, but that there was one of earlier date is clear from the charter of Henry the First, directed to Harvey, first bishop of Ely; "whereby that church "is absolved from all services due to the Castle of Norwich." From the summit of the hill, which appears to have been raised by art with incredible labour, and stands almost in the middle of the city, you have a most agreeable view of the surrounding buildings, interspersed with gardens, which, together with the adjacent country and the river, compose a most delightful landscape. From this intermixture of buildings with gardens, Norwich has been compared to "A City in an Orchard, or, an Orchard in a City."

The SHIRE-HOUSE, adjoining to the Castle, in which the Summer Assizes are held for the County, was first built here in 1580, but that being burnt down on the 30th of September, 1746, the present neat and convenient one was erected on its site the following year.

The THEATRE*, built after the model of Drury-Lane house, will conveniently hold about 701. and like all others intended for the same purpose, appears much to advantage when moderately filled with company, and properly lighted; 'tis then that any traveller, divested of prejudice, and having a taste for theatrical amusements, neatness and elegance, cannot fail of being agreeably entertained with the appearance of the audience, the performers, and the house.

The ASSEMBLY HOUSE. The entrance projects about 26 feet from the principal building, and is 15 feet wide; ascending four steps upon the right, is a card room 22 feet square and a proportionate height: and on the left another 22 feet by 28; above the card rooms are two other rooms of the same dimensions, and over the entrance a store room. The long room is 66 feet by 23, the ceiling very neatly stucco'd, from whence hang 5 elegant glass lustres, that in the center having 24 branches, the two next 8 each, and the two end ones, 14 each; it has five windows on the South side, and a Venetian one at the West end, the orchestras are over the doors at the entrance of each room, supported by two neat fluted pillars, the room is wainscoted round, about 9 feet high, and above are stucco pannels; ornamented with festoons. The small room is 50 feet by 27, the ceiling the same as the long room, from whence there are four brass chandeliers suspended by gilt links—in other respects the ornaments are nearly the same as in the long room.. The Tea-room is between the two rooms appropriated to dancing, and is 27 feet

* This building was erected by Mr. Thomas Ivory, to whom Norwich is greatly indebted for many elegant structures, both public and private, which will remain incontestible proofs of his judgment and taste in the useful as well as the ornamental parts of Architecture, till time, the destroyer of all, shall have reduced them, with their cotemporaries, to that heap of rubbish, from which they originally sprung.

square: an elegant chandelier of 24 branches is suspended in the center of the ceiling by a gilt link; on the south side of this room is a recess of about 10 feet, in the form of half a decagon; in this place tea and other refreshments are delivered out to the company.

The communication is by two doors with arched casings, ten feet high, and five feet wide, so constructed as to be easily removed, and then the eye commands at once a suit of 143 feet, illuminated by ten branches holding 150 candles, and the company forming into one row may dance the whole length of the building.

A Gentleman desirous of spending a few days in Norwich, and of being acquainted with every thing worth observation, will not omit seeing the various employments of the extensive manufactory: nor can he fail receiving some pleasure, by a view taken from the top of Mackarell's Tower, down towards Thorpe, Brakendale Hill, and the country around.

The new buildings in Surry-Street, St. Giles's, the Guildhall in the Market-place, and the new Chapel in St. George's, are all places which have both neatness, and to some I might add, elegance to recommend them.

They are in this city curious in building with flints; they cut it into regular squares, and from as nice joints as with the best bricks. Bridewell wall is thus built, and so well executed, that it is worth a traveller's notice.

The Saturday market, for plenty, variety, and goodness, as well as the neatness with which all provisions are brought for sale, is allowed to be equal to any in the kingdom.

Having thus taken a cursory view of Norwich, the next stage is to

A Y L S H A M.

A very neat and pleasant market-town; two miles from which is situated

BLICKLING, the seat of the Earl of Buckinghamshire.—The park is large, and the water (in the form of a great winding river)

river) one of the finest in the kingdom. It is near a mile long, and in general from 2 to 4 or 500 yards over; the colour is very bright. But what renders it uncommonly beautiful, is the noble accompaniment of wood. The hills rise from the edge in a various manner; in some places they are steep and bold, in others they hang in waving lawns, and so crowded and spread with wood, that the whole scene is environed with a dark shade, finely contrasting the brightness of the water. Some woods of majestic oaks and beech, dip in the very water, while others gently retire from it, and only shade the distant hills: Sometimes they open in large breaks, and let in the view of others darker than themselves, or rise so boldly from the water's edge, as to exclude every other view. About the center of the water, on the right of it, is a projecting hill, thickly covered with beech; their stems are free from leaves, but their heads unite and form so deep a gloom, that not a ray of the sun can find admittance, while it illuminates the water, on which you look both ways. This partial view of the lake (for the branches of the beech hang over the water, and form an horizon for the scene) is strikingly beautiful.

The plantations are very extensive and beautiful: in the road towards Holt they reach more than a mile and a half, charmingly diversified with buildings, one of which is a tower in the gothic taste, resembling a church steeple, from the top of which you have a view of a finely cultivated country, with every assemblage that can be wished for in forming the compleatest landscape.

The house is unfortunately situated close upon one end of the water; but it is a large and good one. The following are the principal rooms.

The new room, 27 by 26.

The study, 33 by 21. Here is a fine portrait of Sir John Maynard, and another of Sir H. Hobart, by Lely.

Dressing-room, 21 square.

Bed-Chamber, 27 by 21.

Dressing-room, 25 by 21.

Breakfast ditto, 28 by 22. Here is a good copy of a portrait of Sir James Hobart.

On the principal floor, first,

An Anti-room, 25, by 24.

Drawing-room, 45 by 24. Here are the King and Queen, by Ramsay, both well done. Portrait of Sir John Maynard, a good one; and another of Lord Chief Justice Hobart, in which both the hands and face are fine.

Dressing-room, 25 by 22.

Bed-chamber, 25 by 16. Ditto, 27 by 22.

Library, 120 by 22, and 22 high. The book-case arranged on both sides. It is an excellent collection; and an admirable rendezvous-room.

About four miles from hence is

WOLTERTON, where Lord Walpole has a modern-built seat, well environed with wood. The hall, 30 by 27.—A Dining-room, 30 by 27. A good picture of King Charles.—A Dressing-room, 21 by 18, hung with tapestry of lively and spirited colours.—A Bed-chamber, 25 by 22, the tapestry here also is very fine; the chimney-piece handsome. The Saloon, 36 by 30; the tapestry, sofas, and chairs, represent Æsop's Fables, done in a natural and pleasing manner. The windows look on some very fine woods.—A Drawing-room, 25 by 21, the tapestry fine.—A Bed-chamber, 22 by 21.—A Dressing-room, 21 by 18. The pier-glasses throughout the house are large and handsome.

Not far out of the road to HOLT, a neat market-town, are GUNTON, the seat of Sir Harbord Harbord, Bart. and FFLBRIG, near Cromer, the seat and park of the late Wm. Windham, Esq;

Within two miles of Holt aforesaid, is

MELTON, the seat of Sir Edward Ashley, Bart. where is a large park, which has been lately ornamented judiciously, and a water made with uncommon difficulty; which, when properly united with wood, will have a good effect. About half a mile from the house in the road to Holt, Sir Edward has built a tower about 40 feet high, called Belle-View; from the top of which there is a very extensive prospect for 20 miles round of a rich wood-land country, finely intermixed with villages and corn-fields.

fields.—Norwich, North-Walsham church, Lord Buckingham's tower, Holt, Cley, and the sea breaking thro' the hills at about five miles distance and much superior in point of view to any artificial piece of water, all combine to render this prospect one of the most perfect and pleasing in the county.

From Holt to WELLS, a sea-port and market-town, where it would be most convenient to lodge on a Monday night, being only two miles from

H O L K H A M,

The celebrated House of the Countess of Leicester, which can be seen only on Tuesdays: It was built by the late Earl, and cannot be viewed with too much attention.—We were informed that it appeared by much the most magnificent when entered by the southern approach, and therefore went a small round for that advantage; nor did we in the least repent it. The first objects are a few small clumps of trees, which just catch your attention, and give you warning of *an approach*: they sketch out the way to the triumphal arch, under which the road runs. This structure is in a beautiful taste, and finished in an elegant manner; it is extremely light, and the white flint rustics have a fine effect. A narrow plantation on each side a broad vista leads from hence to the obelisk, a mile and a half; this plantation ought to be much broader, for you see the light through many parts of it; but it is only a sketch of what the late Earl designed, and not meant as complete. At the bottom of the hill, on which the obelisk stands, are the two porters lodges, small, but very neat structures. Rising with the hill, you approach the obelisk, through a very fine plantation; and nothing can be attended with a better effect, than the vistas opening at once. There are eight. 1. To the South front of the house. 2. To Holkham church, on the top of a steep hill, covered with wood; a most beautiful object. 3. To the town of Wells, a parcel of scattered houses appearing in the wood. 4. To the triumphal arch:—The rest to distant plantations.

Vistas

Visits are by no means the taste of the present age, but such a genius as Lord Leicester might be allowed to deviate from fashion in favour of beauty and propriety. Nothing can be more regular than the front of a great house, the approach to it ought therefore to partake of this regularity: because straight cuts are out of fashion, it would be an absurdity to take a winding course to the house door, for the sake of catching objects aslant, and irregularly: such management is to the full in as false a taste, as regular cuts where the house is out of the question. For instance, those from the temple at Holkham, which, however, command exceedingly beautiful objects; amongst others, Wells church.—The lake in the park, which is seen from hence thro' some spreading trees in a most picturesque manner—A planted hill—The sea—and the rest, distant plantations.

The house may be said to consist of five quadrangles, the center and the four wings; not that they are squares, but we use the term to give a general idea. Each of the two fronts thereof present a center and two wings. That to the South, and the grand approach, is as beautiful, light, airy, and elegant a building as can be viewed. The portico is in a fine taste, and the Corinthian pillars beautifully proportioned. This central front in every respect that can be named, appears all lightness, elegance, and proportion:—But when you advance near, you find no entrance to the house; there are no stairs up to the portico; and this circumstance, after so fine an approach, and so long seeing the portico, and expecting it to be the entrance, becomes a disappointment, and a fault in the building.

We have spoken hitherto of the central front alone. The whole, including the two wings, we cannot think so perfect; for, there appears a great want of unity. The several parts are not so nicely connected as to form one whole. The center must be seen distinct, each wing the same; and likewise the small parts which join the center to the wings. These are all distinct parts, though joined together; nor is there any similitude of taste between the center and the wings, all the pieces of this front are light and elegant to a great degree; but when considered as the connected parts of one whole, the want of unity is striking. The

center

center is uniform, and if we may be allowed the expression, elegantly magnificent: no building can deserve these epithets more than this: but they cannot be applied to the whole front, because the parts are not of an uniform taste, and the wings are at best but light and elegant; they have nothing magnificent in them: as to the *joining pieces* they are *pretty*.—The North front consists of one row of Venetian windows, over another of common sashes in the rusticks. This front is not so pleasing as the South one, but it is by far more of a piece with the wings, &c.

After venturing these criticisms upon the fronts of Holkham, common candour obliges us to acknowledge, that the inside of the house in point of contrivance, is far preferable to any other we have ever seen, so admirably adapted to the English way of living, and so ready to be applied to the grand, or the comfortable stile of life; that convenience seems to have had the first place in Lord Leicester's mind when he adopted the present plan.

You enter what they call the great hall, but what is in reality a passage. It is called a cube of 48 feet; but 18 very large and magnificent Ionic pillars, having their pedestals rested on a marble passage around it, and eight or ten feet high from the ground, the area at bottom is but an oblong passage, walled in with Derbyshire marble, and upon that wall are the pillars, six in a line on each side, and six in front in a semi-circle around a flight of steps up to the saloon door. The passage or gallery, as it may be called, runs around these pillars, and both together take up so much room that all sort of proportion is lost; to look from it into the area, it appears exactly like a bath. The South front was one proof, and this hall is another, that the architect's genius was not of the magnificent or sublime stamp, for in both he aimed at greatness; the impression of the front is varied and consequently weakened by the wings, and the want of proportion in the hall ruins the vast effect which would otherwise attend the magnificence of such pillars so nobly arranged; but in the elegant, the pleasing, the agreeable, his taste has never failed throughout the whole building.—the hall is entirely of Derbyshire marble.

The saloon is 42 feet by 27, a proportion much condemned, but it is by no means displeasing. Some call it a gallery; and perhaps a gallery is infinitely preferable to a cube, or to any proportion near a square enormously high: one of the finest rooms in England is the double cube at Wilton, which is more of a gallery than the saloon at Holkham, and yet no one ever entered it without being struck with the justness of the proportions.

This saloon is hung with crimson cassoy; the pier-glasses small on account of the narrowness of the piers, each against a pillar of the portico, but in a very elegant taste. The rooms to the left of the saloon are, first, a drawing-room 33 by 22, hung with crimson cassoy. The pier-glasses very large and exceedingly elegant. The agate tables beautiful beyond description. From thence we entered the landscape room, which is a dressing-room to the state bed-chamber; it is 24 by 22, hung with crimson damask. A passage-room leads to the anti-room to the chapel, and then into the state gallery. The walls are of Derbyshire marble; the altar and all the decorations in a very fine taste. Returning to the landscape room, you pass into the state bed-chamber, 30 by 24, which is fitted up in a most elegant taste. It is hung with French tapestry, except between the piers, which is by Mr. Saunders of Soho-square, the colours of the whole exceedingly brilliant. The bed is a cut velvet, upon a white fatten ground, and as it appears in common is a very handsome gilt settee, under a canopy of state: the design of the bed is equal to any thing in England. The chimney-piece remarkably beautiful; Pellicans in white marble. The next apartment is Lady Leicester's, consisting of a bed-chamber, dressing-room, closet with books, and a smaller one. The bed-chamber 24 by 22, purple damask, French chairs of Chiffel-street velvet tapestry; the chimney-piece a basso relievo of white marble, finely polished. The dressing-Room 28 by 24, hung with blue damask.—So much for the suite of rooms to the left of the hall and saloon.

On the other side you enter from the latter, another drawing-room 33 by 22, hung with a crimson flowered velvet. The

glasses, tables, and chimney-pieces, are well worth your attention. From this room you enter the statute gallery; which is without exception, the most beautiful room we ever beheld; the dimensions are to the eye proportion itself—nothing offends the most criticising. It consists of a middle part 70 feet by 22, and at each end an octagon of 22, open to the center by an arch; in one are compartments with books, and in the other statues: those in the principal part of the gallery stand in niches in the wall, along one side of the room, on each side the chimney-piece. Observe in particular the Diana, the figure is extremely fine, and the arms inimitably turned. The Venus in wet Drapery is likewise exquisite; nothing can exceed the manner in which the form of the limbs is seen through the cloathing. The slabs are very fine; the ceiling, the only plain one in the house, the rest being all gilt fret-work and mosaic.

The entrance we have already mentioned from the drawing-room is into one octagon, and out of the other opens the door into the dining-room, a cube of 28 feet, with a large recess for the sideboard, and two chimney-pieces exceedingly elegant; the one a sow and pigs and wolf, the other a bear and beehives, finely done in white marble; the nose of the sow was broke off by a too common misapplication of sense, *feeling* instead of *seeing*. Returning into the statue gallery, one octagon leads into the strangers wing, and the other to the late Earl's apartment: consisting of, 1. The anti-room. 2. His Lordship's dressing-room. 3. The library, 50 by 21, and exceedingly elegant. 4. Her Ladyship's dressing-room. 5. The bed-chamber. 6. A closet with books. The rooms are about 22 by 20. The strangers wing consists of an anti-chamber—dressing-room—bed-chamber—closet with books—bed-chamber—dressing-room—bed-chamber—dressing-room. The sitting up of the whole house, in all particulars not mentioned, is in the most elegant taste, the Venetian windows beautiful, ornamented with magnificent pillars, and a profusion of gilding.

But now, let us come to what of all other circumstances is in Holkham infinitely the most striking, and what renders it so particularly superior to all the great houses in the kingdom

—convenience.

—convenience. In the first place, with the state apartments—From the hall to the saloon, on each side a drawing-room, thro' one of them to the state dressing-room and bed-chamber: this is perfectly complete. Through the other drawing-room to the statue gallery, which may be called the rendezvous-room, and connects a number of apartments together, in an admirable manner; for one octagon opens into the private wing, and the other into the strangers on one side, and into the dining-room on the other. This dining-room is on one side of the hall, on the other is Lady Leicester's dressing-room; and through that her bed-chamber and closets. From the recess in the dining-room opens a little door onto the stair-case, which leads immediately to the offices; and it should be observed, that in the center of the wings, by the center of the house, by the saloon door, and behind Lady Leicester's closet, are stair-cases quite unseen, which communicate with all the rooms, and lead down into the offices.—We say *down*; for the hall is the only room seen on the ground floor; you step directly from a coach into it, without any quarry of winding steps to wet a lady to the skin before she gets under cover. From the Hall you rise to the saloon, or first floor, and there is no attic. Thus there are four general apartments, which are all distinct from each other, with no reciprocal thoroughfares;—the state—her Ladyship's—the late Earl's—and the strangers wing. These severally open into what may be called common rooms, the hall, statue-gallery, and saloon, and all immediately communicate with the dining-room. There may be houses larger and more magnificent, but human genius can never contrive any thing more convenient.

As the following remarks upon the paintings may not perhaps coincide with every traveller's taste, we hope for that candor and indulgence from the Connoisseur, which we shall willingly grant to all those who may dissent from us in opinion. Many a *Vernet* may please us as well as a *Claude*.

*A Catalogue of the Paintings, Statues, and Busts at
HOLKHAM.*

Anti-Room.

Head of a Venetian Lady. *Vandyck*

Sir Thomas Moore—Bishop Laud—Bust of Alexander—Statue of Isis—Bust of Homer.

In the Dressing-Room before the Library, are the Family Pictures, by *Vandyck*, *Lelly*, and others.

In the Library.

A Landscape copied after *Claude Lorain*

Busts of Venus of Medicis—Cicero—Apollo—A Vestal Virgin

Lady's Dressing-Room.

The Death of Lucretia; the lights and shades very bad. *L. Giordano.*

Architecture in perspective. *Viviano.*

Two pieces of Poppies and Thistles

Four Landscapes. *Crizenti.*—A Sea piece. *Vernet.*

Four small landscapes. *Livio Mens*—Christ. *Barroni*

Virgin in the clouds. *Cavedone.*

Virgin giving a Flag. *Solemeni.*—Madona. *N. Beretoni.*

Lady Catherine and Lady Ann Tufton. *Sir Peter Lelly.*

Bed-Chamber.

Two pieces of Fowls. *Imperiali.*—View of Venice. *Camaletti.*—Fair Maid of the Inn. *Rosalba.*

Closet.

A Drawing of an Altar-piece. *Bartoldi*

Four Friars in red Crayons; original Drawings from the Prints of *Dominichino.*

Two Copies of a Madona. *Raphael.*

Drawing of a battle. *Leandro.*

Two small landscapes in a round. *Ochiala*

Two Heads in black chalk. *Luti*

Two Popes crowns and a mitre, exactly measured, jewells their full size. *Bartoldi.*

Two landscapes water colours. *Dominichino*

Cæsar and Cleopatra, from *Ignatius*

Death of Cleopatra; from *Dominichino.* *Kent.*

Two drawings in water-colours. *Titian.*

Madona and child; red chalk. *Ditto.*

Lord Coke; black chalk. *Rosalba.*

Lord Leicester's Father and Mother. *Sir Peter Lely.*

Statue Gallery.

Bust of Gallienus.—Adrian.—Marcus Aurelius—Mamea.—Geta.—Two Fauns—Seneca—Junius Brutus Neptune.—Pan—Meleager.—Apollo.—Cybele—Venus.—Diana.—Bacchus.—Metrodorus.—Sylla. Minerva.—Ceres.—Lucius Antoninus.—Lucius Verus Juno.—Agrippina.—Gordianus—Faustina Major.

Dining-Room.

Marcus Aurelius.—Juno.—Lucius Verus.—Geta.

Lady's Drawing-Room.

Joseph and Potiphar's wife; a good piece. *Carlo Cignani.*

Duke of Arenberg; a very fine piece—*Vandyck.*

Assumption of the Virgin. *Pietris*

Battle of birds. *Hondekooter.*—Storm. *N. Poussin.*

Calm. *Claud Lorain.*—Four landscapes. *Horizonti*

Busts of Homer.—Pythagoras.—Zeno.—Aristides.

Saloon.

Contenance of Scipio. The profile of the Spanish lady, wonderfully graceful and fine. Scipio's, a very bad figure, his countenance without expression; but the disposition of the group very well imagined *Giuseppi Chierara.*

Coriolanus: The figure of the old man kneeling before Coriolanus, and hiding his face with his hands, is extremely fine;

but the figure of Coriolanus himself, without dignity, haughtiness, or any great expression. The wife leading her two children, and smiling on them, forms a figure of no expression. The colouring, however, and the back ground are good; the disposition indifferent. *P. di Cartona.*

Perfius and Andromeda; Andromeda's figure a very good one, and the whole piece well coloured. *Giuseppi Chierara.*

Tarquin and Lucretia. *Pracochiano.*

Two half lengths of Women. *Carlo Maratti.*

Two pictures of Winter and Summer. *Scylla.*

Bust of Juno.

Lord's Drawing-Room.

Flight into Egypt. A good picture; but the figures disagreeable, especially Mary's, who is a female mountain. The drawing appears to be bad. *Rubens.*

Joseph and Potiphar's wife: Not in Guido's bright and glowing manner: The colouring hard and disagreeable. *Guido.*

Venus; the colouring gone off, hard and disagreeable. *Titian.*

Lot and his Daughters; dark and disagreeable. *Dominichino*

Two landscapes. *Poussin.*

Jacob and Esau; dark and disagreeable. *Cortona.*

Pope Gregory the XIVth. *Pomeranais.*

Venetian Lady; colours gone. *Titian.*

Dr. Lionel Tolmach. *Sir Peter Lilly.*

Waller.

Ditto.

Bust of Faustina.—Bust of Vestal Virgin.

Landscape-Room.

The River and Bridge. *Claude Lorrain.*

St. John Preaching in the Wilderness. *Luca Giordano.*

Two landscapes over the door; fine. *Poussin.*

Two over the other door. *Horriozoni.*

A Rock; very fine. *Salvator Rosa.*

Two Views of Architecture. *Lucatelli.*

John Baptising Christ. *Paul Veronese.*

Its Companion. *Poussin.*

Two views of a storm; both exceeding fine. *Vernet.*

Abraham and Isaac, rather in a dark stile. *Dominichino.*

Two small landscapes; fine. *Poussin.*

Sea view, Pegasus and Nymphs. *C. Lorain.*

Over the door, landscape, *Ditto.*

Argus watching of Io. *Ditto.*

Apollo keeping sheep. *Ditto.*

Its Companion *Ditto.*

In these landscapes Claud's elegant genius shines with uncommon lustre.

Chapel.

In the Closet, M. Magdalen. *Carlo Maratti.*

Over the Altar, Assumption. *Guido.*

St. Ann and St. Cecilia. The colouring very fine; the attitudes admirable, and the drapery graceful. *Cypriani.*

Abraham, Hagar, and Ishmael. *Andrea Sacchi.*

Rebecca and Abraham's Servant. *Lutti.*

The Angel appearing to Joseph in a dream; dark stile. *Lanfranc.*

State Bed-Chamber.

Four Seasons. *Zuccarelli.*

Jupiter and Juno; colouring bad; her neck and face the best *Hamilton.*

Closet.

Cardinal Guiltera.

Assumption, in Agate. *Rottenhamer*

St. John on Copper. *Phil. Laura.*

Holy Family, a Cartoon. *Raphael.*

Hannibal passing the Alps

Lady Leicester's new Closet.

Madona and child; drawing and colouring very fine. *Raphael.* But *quere* to the connoisseurs in originality.

View of St. Peter's at Rome. *Gasper.*

Landscape.

Landscape, its companion. *Ochiali.*

Deborah and Baruch. *Solimeni.*

Judith and Holofernes; dark. *Carlo Maratti.*

Two altar-pieces; indifferent colouring. *Conca.*

Repose in Egypt. *Claud Lorain.*

Its companion. *Thirdio.*

Small landscape. *N. Poussin.*

Buildings in perspective. *Vivicano.*

Two pieces of fish and fowl. *Dupret.*

A Woman's head. *Titian.*

A Child. *Rubens.*

Lady's new Bed-Chamber.

Musicians. *Moba.*

Lord Leicester's new Dressing-Room.

The Deluge. *Carlo Dolci.*

Cupid in his car. *Dominichino.*

Holy Family in a round. *Albano.*

Adoration of the Magi. *Culabruse.*

A Saint's Head. *Guido.*

Cupid with an arrow. *Lanfranc.*

Madona reading with the child. *Carlo Maratti.*

Youth and old Age, two pieces; the old man very fine.
Lanfranc.

Woman in a cave; more pleasing than any piece in this collection. The face very expressive, extremely delicate, finely turned, and the drapery exquisite, displaying the roundness of the limbs through it in the happiest taste. *Parmegiano.*

M. Magdalen washing our Saviour's feet. *Paul Veronese.*

Apollo and Daphne. *Carlo Maratti.*

Christ carrying the cross. *Bassan.*

Holy Family. *Raphael.*

Boys and Flowers. *Phil. Laura.*

Landscape. *Poussin.*

Sister Arts. *C. Concha.*
 Duke of Richmond. *Vandyck.*
 Earl of Warwick *Ditto.*

The Hall.

Apollo—Flora—Bacchus—Vestal—Two Fauns—Lucius
 Verus—Mercury—Santa Sufanah—Agrippina—Venus—Antinous

In the Passage to the New-Room.

Camillus—Apollo—Ganymede—Vestal

The Portico-Room.

Jupiter—Apollo—Belvidere, &c.
 Numa giving Laws to Rome. *Procochiano.*
 View of the Castle of St. Angelo. *Gasper Ochiali.*
 View of the Colosseum. *Ditto.*
 Great Canal at Venice. *Ditto.*
 Diana and her Nymphs Bathing. *Phil. Laura.*
 Maccaw and Parrots. *Rubens.*
 Polypheme and Galatea, on Plaister; the drawing strong
 and fine. *Annibal Carrach.*
 Four Views after the manner of Ochiali, Carlo Maratt, and
 Poussin. *Goupy.*
 Four Views, Water-Colours *Gasper Ochiali.*
 Two Feasts of the Gods *Ignatius.*
 Continnence of Scipio. *Ditto.*
 Lord Chief Justice Coke
 Quintius Cincinnatus. *Procochiano,*
 Nymphs and Cupids Sleeping. *Albano.*
 Maccaw and Fruit *Snyder.*
 Diana and Nymphs Sporting. *Dominichino.*
 Landscape in the stile of Titian. *Annibal Carrachi.*
 Moonlight. *Livio Mens.*
 St. Jerome. *Titian.*
 Elysian Fields *Concha.*
 Flying Magician. *Tintoret.*

Galatea. *Albani.*

Large Landscape. *Bartolomeo.*

Three small Landscapes. *Canaletti.*

Two Views on Copper. Ditto.

One small Landscape

Four Views. *Goupy.*

The Duke of Cumberland's Room.

Seven Landscapes by Claud Lorain.—Seven ditto by Poufin.
—Two ditto by Lucatelli.—Two ditto by Vernet.—One ditto
by Salvator Rosa.

The object most striking on the north side of the park is the lake, which is of great extent, and beautiful. The shore is a very bold one, all covered with wood to a great height, and on the top stands the church. The plantations in general are sketched with more taste than any to be seen: In the number of acres many exceed them; but they appear to various points of view, infinitely more considerable than they really are. At the North entrance into the park, they show prodigiously grand; you look full upon the house with a very noble back ground of wood; the obelisk just above the center; with an extent of plantation on each side that renders the view really magnificent. Nothing can be more beautiful than that from the church, the the house appears in the midst of an ampitheatre of wood, the plantations rising one above another. Another point of view which we would recommend to a traveller's notice, is the vale on the East side of the park. The North plantation stretches away to the right, with vast magnificence, and the South woods to the left, and joining in front, which is an extent of plantation that has a noble effect.

The next Stage is to

WALSINGHAM, where the curious traveller should not omit seeing the gardens of Henry Lee Warner, Esq. in which are the ruins of an ancient Monastery and Shrine, dedicated to the Virgin Mary* and formerly as much frequented as that of

* Here are two Wells called by her Name.

Thomas a Becket at Canterbury. The Chapel was built in the year 1061 by Richolde a noble widow, and Lady of that Manor, in imitation of the Chapel at Nazareth.

In those days of darkness and superstition, when Priests and Monks, ruled not only the consciences but the purses of the Laity, then they who had not made a pilgrimage and an offering, to the Blessed Virgin of this place, were looked upon as impious and irreligious.—*Erasmus*, who had been there, gives the following description of its splendor. “The Church is
“splendid and beautiful, but the Virgin dwells not in it;
“that, out of veneration and respect, is granted to her Son.
“She has her church so contrived as to be on the right hand
“of her Son; but neither in that doth she live, the building
“being not yet finished.—In this church there is a small
“chapel of wood, into which the pilgrims are admitted on
“each side at a narrow door; there is but little or no light in
“it, but what proceeds from wax-tapers, yielding a most pleasant and odoriferous smell; but if you look in, you will say
“it is a seat of the Gods, so bright and shining it is all over,
“with jewels, gold, and silver.”

Sir Henry Spelman tells us; That when he was a child, there was a common tradition, that King Henry VIII. went barefoot hither from Barham, a village about two miles South-west from Walsingham, and offered a neck-lace of great value to the Virgin Mary; but in the thirtieth year of the same reign, Thomas Cromwell, then Lord High Chamberlain of England, carried her image from hence to Chelsea; where he took care to have it burnt.—From hence we proceed to

FAKENHAM, a clean market-town, with a spacious court-house, in which the Justices of the county sometimes meet at adjournments of the sessions.—Hence to

RAINHAM, the seat of the Lord Vicount Townshend, built by that excellent architect Inigo Jones. The country around it is rich, and charmingly cultivated. The situation of the house, a park finely planted, and a beautiful lake of water, render it very desirable. The building itself is rather in the stile of an exceedingly good habitable house, than a magnifi-

cent one. But the famous picture of *BELISARIUS*, by Salvator Rosa, (from which that great artist Mr. Strange has lately engraved a much admired print) has we think more expression in it, than any painting we ever saw. Ask to see Lady Townshend's dressing-room; it is furnished with prints, stuck with much taste on the green paper.—We next pass on to

H O U G H T O N.

The first appearance of this Hall, the celebrated seat of the Earl of Orford, built by Sir Robert Walpole, is that of several very magnificent plantations, which surround it every way. In the road from Syderstone, they appear, we think, to the greatest advantage: they are seen to a great extent, with openings, left judiciously in many places to let in the view of more distant woods; which changes the shade, and gives them that solemn brownness, which has always a very great effect. The flatness of the country, however, is a circumstance, which, instead of setting them off, and making them appear larger than they really are, gives them a diminutive air, in comparison to the number of acres really planted: for were these vast plantations disposed upon ground with great inequalities of surface, such as hills rising one above another or vast slopes stretching away to the right and left, they would appear to be almost boundless, and shew twenty times the extent they do at present. The woods which are seen from the South front of the house, are planted with great judgment, to remedy the defect of the country's flatness; for they are so disposed, as to appear one beyond another, in different shades, to a great extent.

The whole extent of the building, including the colonade and wings, which contain the offices, is 450 feet; the main body of the house extends 166. The whole building is of stone, and crowned with an entablature of the Ionic order, on which is a balustrade. At each corner of the house is a cupola surmounted with a lanthorn.

This stately structure was begun in the year 1722, and finished in 1735; during which interval, the founder continued first minister of state.

In the house you enter, first, the great Hall, a cube of 40 feet; which, bad as the proportion is, is certainly a very noble room: yet one would imagine the architect purposed to destroy the effect of so large a one, by sticking three quarters around it, what is called a gallery:—it is a balcony pushed out in defiance of all ideas of grace, elegance or proportion. Opposite the chimney is an exceeding fine cast of the Laocoon. From the hall you enter the saloon; which, but for height, would be one of the finest rooms in the world. It is 40 by 30, and 40 high, which is excessively out of proportion. To the left you turn into a drawing-room, 30 by 21, hung with a yellow damask. Out of that into the blue damask bed-chamber, $22\frac{1}{2}$ by $21\frac{1}{4}$. Then into a very small dressing-room, and next a small closet, out of which you enter the library, $22\frac{1}{2}$ by $21\frac{1}{2}$, which leads to the dining parlour, 30 by 21; and that opens into the hall; so one side of the house is taken up with the foregoing apartments. The other side of the saloon is another drawing-room, called the Carlo Maratt room, from being covered with pictures by that master, 30 by 21. Out of which you enter the green velvet bed-chamber, then a dressing-room, $21\frac{1}{2}$ by 18, then another bed-chamber the same size; next the cabinet, $22\frac{1}{2}$ by $21\frac{1}{2}$, which leads into the marble parlour, 30 by 21, and is exceedingly elegant, one side being entirely of white marble, and this concludes the right hand side, opening into the hall.

Having thus run through the rooms, the fitting up of which, for instance, doors, door-cases, windows, cornishes, &c. &c. is as magnificent as can be conceived, and in as great a stile as any single room in England: lastly, let us add, that the collection of pictures which ornaments them is most undoubtedly the first in England after the royal one.

The *common* approach to the house is by the South-end door over which is engrav'd this inscription :

Robertus Walpole

Has Ædes

Anno S.—1722.

Inchoavit

Anno—1755

Perfecit.

On the right hand you enter a small breakfast room.

Over the chimney is a very good picture of hounds, by Wootton.

A concert of birds, by Mario di Fiori ; a very uncommon picture, for he seldom painted any thing but flowers : it belonged to Gibbons the carver, and is four feet seven inches high, by seven feet nine and a quarter wide.

The Prodigal Son returning to his father ; a very dark picture, by Pordenone, the architecture and landscape very good : it is five feet five inches high, by eight feet $11\frac{1}{2}$ wide. This picture belonged to George Villiers, the great Duke of Buckingham.

A horse's head, a fine sketch, by Vandyck.

A greyhound's head, by Old Wyck, who was Wootton's master.

Sir Edward Walpole, grandfather to Sir Robert Walpole.

Robert Walpole, son to Sir Edward, and father to Sir Robert Walpole.

Horatio Lord Townshend, father to Charles Lord Viscount Townshend.

Mr. Harold, gardener to Sir Robert Walpole, a head, by Ellis.

The Supping Parlour.

Over the chimney, Horace Walpole, brother to Sir Robert Walpole ; three quarters length, by Richardson.

Ann Walpole, aunt to Sir Robert Walpole, a head.

Dorothy Walpole, ditto.

The battle of Constantine and Maxentius, a copy by Julio Romano, of the famous picture in the Vatican, which he executed after a design of Raphael. It is four feet eight inches and a half high, by nine feet seven and a quarter wide.

Mary Walpole, a head.

Elizabeth Walpole, ditto.

Charles Lord Vicount Townshend, Secretary of State to K. George I. and II. three quarters, by Sir Godfrey Kneller.

Dorothy his second wife, and second Sister to Sir Robert Walpole; three quarters, by Jervase.

Sir Charles Turner, one of the Lords of the Treafury; three quarters, by Richardson.

Sir Robert Walpole, when secretary at war to Queen Anne; three quarters, by Jervase.

Catherine Lady Walpole, his first wife, ditto.

The Hunting Hall.

Sufannah and the two Elders, by Rubens; five feet eleven inches and a half high, by seven feet eight inches and a quarter wide.

A hunting-piece: Sir Robert Walpole is in green, Col. C. Churchill in the middle, Mr. Thomas Turner on one side, by Wootton.

Dogs.

The Coffee-Room.

Over the Chimney, a landscape with figures dancing, by Swanivelt; 2 feet 3 inches high, by 3 feet 3 wide.

Galfridus Walpole, younger brother to Sir Robert.

Jupiter and Europa, after Guido, by Pietro da Pietris; four feet 10 inches high, by six feet two wide.

Galatea, by Zimeni; four feet 10 inches high, by six feet two wide.

Horatio Walpole, uncle to Sir Robert Walpole 3 quarters.

Returning

Returning thro' the arcade, you ascend the great stair-case, which is painted in chiaro oscuro, by Kent. In the middle, four Doric pillars rise and support a fine cast in bronze of the gladiator, by John of Boulogne, which was a present to Sir Robert from Thomas Earl of Pembroke.

The Common Parlour.

This room is 30 feet long by 21 broad. Over the chimney is some fine pear-tree carving, by Gibbons; and in the middle of it hangs a portrait of him by Sir Godfrey Kneller: it is a masterpiece, and equal to any of Vandyck; 3 quarters.

King William, an exceeding fine sketch by Sir Godfrey—for the large equestrian picture which he afterwards executed very ill at Hampton Court, and with several alterations, 4 feet 3 inches high, by 3 feet 6 wide.—Mrs. Barry, and another actress, sat for the two emblematical figures on the fore ground in the great picture.

A holy family, by Raphael da Reggio, a scholar of Zuccherro; 2 feet 2 inches and 3 quarters high, by 1 foot 1 quarter wide.

A fine picture of architecture in perspective, by Steenwyck, 1 foot 9 inches high, by 2 feet 8 wide.

Over the first door, Mrs. Jenny Deering, mistress to the Marquis of Wharton.—These two came out of the Wharton collection.

Mr. Locke, a head, by Sir Godfrey Kneller.

Joseph Carreras, a Spanish poet, writing; a half length, by Sir Godfrey Kneller.

Cook's shop, by Martin de Vos, who was Snyders's master; in this picture he has excelled any thing done by his scholar: it is as large as nature. There is a greyhound snarling at a cat, in a most masterly manner; 5 feet 8 inches high by 7 feet 10½ wide.

The school of Athens, a copy (by Le Brun) of Raphael's fine picture in the Vatican; 3 feet 2 inches high, by 4 feet 2 3 quarters wide.

A man's

THE NORFOLK TOUR.

33

A man's head, by Salvator Rosa.

Inigo Jones, a head, by Vandyck.

Over the second and third doors, two pieces of ruins, by Viviano.

Rembrandt's wife, half length, by Rembrandt.

Sir Thomas Gresham, the founder of Gresham college, by Antonio More; two feet six inches and a quarter high, by 2½ feet wide.

A Friar's head, by Rubens.

The Nativity, by Carlo Cignani. The thought of this picture is borrowed (as it has often been by other painters) from the famous Notte of Correggio at Modena, where all the light of the picture flows from the child; 3 feet 7½ high, by 2 feet 10½.

A Cook's Shop, by Teniers. It is in his very best manner: there are several figures, in particular his own, in a hawking habit, with spaniels; and in the middle an old blind fisherman, finely painted; five feet six inches and three quarters high by seven feet seven and three quarters wide.

A Bacchanalian, by Rubens: it is not a very pleasant picture, but the flesh of the Silenus, and the female satyrs, are highly coloured; two feet seven inches and a half high, by three feet six wide.

Eraſmus by Holbein, a half length smaller than life.

Francis Halls, Sir Godfrey Kneller's master; a head, by himself.

Sir Thomas Chaloner, an admirable portrait, three quarters, by Vandyck.

Over the fourth door, a daughter of Sir Henry Lee, three quarters, by Sir Peter Lilly.

King George I. a companion to the sketch of K. William, by Sir Godfrey, which he took from the King at Guilford horse-race: the horse is new painted by Wooton.

A stud of horses, by Wouvermans; two feet one inch and three quarters high, by two feet nine wide.

Venus bathing, and Cupids with a carr, in a landscape, by Andrea Sacchi, one foot $10\frac{1}{2}$ inches high, by two feet 6 inches wide. It was Lord Halifax's.

The Library.

This room is $21\frac{1}{2}$ feet by $22\frac{1}{2}$ feet. Over the chimney is a whole length, by Sir Godfrey Kneller, of King George I. in his coronation Robes, the only picture for which he ever sat in England.

The Little Bedchamber.

This room is all wainscotted with mahogany; and the bed which is of painted taffety, stands in an alcove of the same wood.

Over the chimney is a half-length, by Dahl, of Catherine Shorter, first wife of Sir Robert Walpole. This is an extreme good portrait.

On the other side, a portrait of Maria Skerret, second wife to Sir Robert Walpole, three quarters, by Vanloo.

The Little Dressing-Room.

A landscape, by Wootton, in the file of Claud Lorain, over the chimney.

The Blue Damask. Bedchamber.

Is of the same dimensions with the library, and is hung with tapestry. Over the chimney, Sir Robert Walpole, afterwards Earl of Orford, prime minister to King George I. and George II. a whole length, in the Garter robes, by Vanloo.

Three landscapes over the doors.

The Drawing-Room.

Is 30 feet by 21, and hung with yellow caffoy. The ceiling is exactly taken, except with the alteration of the paternal coat

coat for the Star and Garter, from one that was in the dining-room of the old house, built by Sir Edward Walpole, grandfather to Sir Robert.

Over the chimney is a genteel bust of a Madona in marble, by Camillo Rusconi.

Above is carving by Gibbons, gilt, and within it a fine picture by Vandyck, of two daughters of Lord Wharton, out of whose collection these came, with all the other Vandycks in this room, and some others at Lord Walpole's at the Exchequer; five feet four inches high, by four feet three wide.

King Charles I. a whole length, in armour, by Vandyck.— By a mistake, both the gauntlets are drawn for the right hand.

Henrietta Maria of France, his Queen, by ditto.

Lady Maria Walpole, only child to Sir Robert Walpole, E. of Orford, by Maria his 2d wife, married to C. Churchill, Esq. in crayons, by Pond.

Horace Walpole, third son to Sir Robert, by Rosalba.

Robert Lord Walpole, eldest son to Sir Robert Walpole, by Catharine his first wife; a head in Crayons, by ditto.

Edward Walpole, second son to Sir Robert Walpole ditto.

Mary Lady Viscountess Malpas, second daughter to Sir Robt. Walpole, by his first wife; a profile sketch, by Jervase.

A sleeping Bacchus, with nymphs, boys, and animals, companion to the Judgment of Paris, by L. Jordano.

Jane, Daughter of Lord Wenman, by Vandyck. The hands, in which Vandyck excelled, are remarkably fine in this picture.

Lady Wharton, three quarters, by ditto.

The Judgment of Paris, by Luca Jordano. There is an odd diffusion of light all over this picture: the Pallas is a remarkable fine figure, eight feet high, by ten feet eight and a quarter wide.

Lord Chief Baron Wandsford, head of the Castlecomer family, three quarters, sitting, by Vandyck.

Philip Lord Wharton, three quarters, by ditto.

Archbishop Laud, the original portrait of him, three quarters, by ditto.

E 2

The

The Salloon.

Is 40 feet long, 40 high, and 30 wide; the hanging is crimson flowered velvet; the ceiling painted by Kent, who designed all the ornaments throughout the house. The chimney-piece is of black and gold marble, of which too are the tables. In the broken pediment of the chimney stands a small antique bust of a Venus; and over the garden door is a larger antique bust.

On the great table is an exceeding fine bronze of a man and woman, by John of Boulogne.

On the other tables are two vases of oriental alabaster.

Over the chimney, Christ baptized by St. John, a most capital picture of Albano. His large pictures are seldom good, but this is equal, both for colouring and drawing, to any of his master Caracci, or his fellow scholar Guido. It is eight feet eight inches high, by six feet $4\frac{1}{2}$ wide. This picture belonged to Mr. Laws, first minister to the Regent of France.

The adoration of the Shepherds, companion to the Assumption of the Virgin. All the light comes from the child.

The holy Family, by Titian. It belonged to Monsieur de Morville, Secretary of State in France; four feet seven and a half high, by three feet four and a half wide.

The holy Family, in a round, by Cantarini. The child is learning to read; three feet six inches every way.

Simeon and the Child; a very fine picture of Guido. The design is taken from a statue of a Silenus with a young Bacchus, in the villa Borghese at Rome. This was in M. de Morville's collection; three feet two inches and a half high, by two feet seven and a half wide.

The holy Family, a most celebrated picture of Vandyck. The chief part of it is a dance of boy-angels, which are painted in the highest manner: the Virgin seems to have been a portrait, and is not handsome, it is too much crowded with fruits and flowers, and birds. In the air are two partridges, finely painted; seven feet and half an inch, by nine feet one and three quarters.—This picture was twice sold for fourteen hundred pounds.

An old woman giving a boy cherries, by Titian. It is his own son and nurse; four feet ten inches high, by three feet six and three quarters wide.

The Virgin, with the child asleep in her arms, by Augustine Caracci; three feet six inches high, by two feet nine and three quarters wide.

The holy Family, by Andrea del Sarto. This and the old woman giving a boy cherries, were from the collection of the Marq. Mari at Genoa; three feet one inch and a quarter high, by two feet seven and a quarter wide.

Mary Magdalen washing Christ's feet; a capital picture of Rubens, finished in the highest manner, and finely preserved. There are 14 figures as large as life. The Magdalen is particularly well coloured, six feet three quarters of an inch high, by eight feet two wide.—It was M. de Morville's.

The Cyclops at their forge, by Luca Jordano. This belonged to Gibbons; six feet four inches high, by four feet eleven wide.

The stoning of St. Stephen, a capital picture of Le Sœur. It contains 19 figures, and is remarkable for expressing a most masterly variety of grief. The Saint, by a considerable anacronism, but a very common one among the Roman Catholics, is dressed in the rich habit of a modern priest at high mass, nine feet eight inches and a half high, by eleven feet three and three quarters wide.

Dædalus and Icarus, by Le Brun. In a different manner from what he generally painted; six feet four inches high, by four feet three wide.

The Assumption of the Virgin, a beautiful figure, supported by boy-angels, in a very bright manner, by Morellio; six feet four inches and three quarters high, by four feet nine and a half wide.

The Carlo Maratti Room.

Is 30 feet by 21. The hangings are green velvet, the table of Lapis Lazuli; at each end are two sconces of massive silver. Over the chimney is Clement the Ninth, of the Rospighosi Family; three quarters, sitting, a most admirable portrait, by
Carlo

Carlo Maratti. It was bought by Jervase the painter out of the Arnaldi palace at Florence, where are the remains of the great Palavicini collection, from whence Sir Robert bought several of his pictures. Nothing can be finer than this, the boldness of the penciling is as remarkable as his delicacy in his general pictures, and it was so much admired, that he did several of them.

Christ's Sermon on the mount, by Gioseppe Chiari,

Bacchus and Ariadne, ditto; the Bacchus seems to be taken from the Apollo Belvidere, as the ideas of the Ariadne and the Venus evidently are from the figures of Liberality and Modesty, in the famous picture of Guido, in the collection of the Marquis del Monte at Bologna.

The Assumption of the Virgin, by Nicholo Beretoni, two feet two inches and a half high, by one foot eight and a quarter wide.

The Marriage of St. Catharine, by C. Maratti; two feet seven inches high, by one foot $10\frac{1}{2}$ wide.

The Crucifixion, companion to the Flight into Egypt.

A profile head of a man, a capital drawing in a great stile, by Raphael.

The Virgin teaching Jesus to read, by Carlo Maratti; two feet three and a quarter high, by one foot ten and a quarter wide.

Galatea sitting with Acis, Tritons, and Cupids; companion to the Judgment of Paris; five feet eight inches and three quarters high, by seven feet seven and a half wide.

The Holy Family, an unfinish'd picture, large as life, by C. Maratti, in his last manner; three feet two inches and three quarters high, by two feet eight and a quarter wide.

The Flight into Egypt, by Morellio, in the Manner of Vandyck; three feet two inches and a quarter high, by one foot eleven and a quarter wide.

A profile head of St. Catherine, by Guido.

St. Cæcilia with four angels playing on musical instruments, companion to the Virgin teaching Jesus to read. These

two

two are most perfect and beautiful pictures, in Maratti's best and most finished manner, and were in the Pallavicini collection.

A naked Venus and Cupid, by Carlo Maratti, in a very particular stile; three feet one inch and a half high, by four feet four and a half wide.

The Pool of Bethesda, by Gioseppi Chiari, one of Carlo's scholars; three feet three inches high, by four feet five wide.

The Assumption of the Virgin, by Carlo Maratti; she has a deep blue veil all over her; two feet three inches and three quarters high, by one foot ten and a quarter wide.

The Virgin and Joseph with a young Jesus, a fine picture, by C. Maratti, in the manner of his master, Andrea Sacchi; two feet five inches and a quarter high, by two feet wide.

Apollo and Daphne, by Gioseppe Chiari.

St. John the Evangelist, by Carlo Maratti.

Diana, companion to Apollo in crayons, by Rosalba.

The Presentation of the Virgin in the Temple, companion to the Birth of the Virgin, by Luca Jordano; these two are finished designs for two large pictures, which he painted for the fine church of the Madonna della Salute at Venice.

The Judgment of Paris, drawn by Carlo Maratti, when he was 83 years old, yet has none of the rawness of his latter pieces; the drawing of the Juno is very faulty, it being impossible to give so great a turn to the person as he has given to this figure. It came out of the Pallavicini collection; five feet nine inches and three quarters high, by seven feet seven and a quarter wide.

The Holy Family, by Nicholo Beretoni, Carlo's best scholar. This picture is equal to any of his master's. The grace and sweetness of the Virgin, and the beauty and drawing of the young Jesus, are incomparable; three feet one inch and a quarter high, by four feet four and a quarter wide.

Two Saints worshipping the Virgin in the Clouds, by Carlo Maratti; two feet three inches and a half high, by one foot 9 and a half wide.

Apollo in crayons, by Rosalba; two feet two inches high, by one foot eight wide.

The Birth of the Virgin, by Luca Jordano; two feet one inch high, by one foot and a quarter wide.

Hercules and Omphale, by Romanelli, three feet one inch and a half high, by four feet three wide.

The Velvet Bedchamber.

Is $21\frac{1}{2}$ feet by $22\frac{1}{2}$ feet. The bed is of green velvet, richly embroidered, and laced with gold; the ornaments designed by Kent. The hangings are tapestry, representing the loves of Venus and Adonis, after Albano.

Alexander adorning the Tomb of Achilles, by Le Mer.—The head of Alexander is taken from his medals, the figures are in the true antique taste, and the buildings fine; eight feet two inches and three quarters high, by five feet two and a half wide.

Over one of the doors, a sea-port, by Old Griffier; three feet two inches and a half high, by four feet one inch wide.

A landscape over the other door, by ditto.

The Dressing-Room.

Is hung with very fine gold tapestry after pictures of Vandyck. There are whole length portraits of James I. Q. Anne his wife, daughter to Frederick II. King of Denmark, Charles I. and his Queen, and Christian IV. King of Denmark, brother to Queen Anne; they have fine borders of boys and festoons, and oval pictures of the children of the Royal Family. At the upper end of this room is a glass-case filled with a large quantity of silver philegree, which belonged to Catherine Lady Walpole.

Over the chimney, the consulting the Sibylline oracles, a fine picture, by Le Mer; companion to that in the bedchamber: the architecture of this is rather the better.—There is an anacronism in this picture, which may be pardoned in a painter: He has thrown in among the buildings, the Septizonium Severi; now Sylla's Dictatorship began in the year 672 U. C. and Severus did not begin his reign till 945 U. C. or 193 A. D.

Over

Over the door, Dogs and Still Life, by Jervase.

Over the other door; its companion.

The Embroidered Bedchamber.

The bed is of the finest Indian needle-work. His Royal Highness Francis Duke of Lorraine, afterwards Grand Duke of Tuscany, and since Emperor, lay in this bed, which stood then where the velvet one is now, when he came to visit Sir Robert Walpole at Houghton. The hangings are tapestry.

Over the chimney, the Holy Family, large as life, by Nicolo Poussin. It is one of the most capital pictures in this collection, the airs of the heads, and the draperies, are in the fine taste of Raphael, and the antique. Elizabeth's head is taken from a statue of an old woman in the Villa Borghese at Rome; the colouring is much higher than his usual manner; the Virgin's head and the young Jesus, are particularly delicate; five feet seven inches high, by four feet three and three quarters wide.

Over the doors, two pieces of cattle, by Rosa di Tivoli.

The Cabinet.

Is 21½ feet by 22½, hung with green velvet.

Over the chimney is a celebrated picture of Rubens's wife, by Vandyck; it was fitted for a pannel in her own closet in Rubens's house. She is in black sattin, with a hat on, a whole length: the hands and the drapery are remarkably good.

Over the parlour door, the murder of the Innocents, by Sebastian Bourdon; four feet and half an inch high, by five feet eight wide.

Six sketches of Rubens for triumphal arches, &c. On the entry of the Infant Ferdinand of Austria into Antwerp; they are painted with the description of that festival; and are about two feet and a half square.

Laban searching for his images, by Sebastian Bourdon; three feet one inch and three quarters, by four feet four inches and a half wide.

Christ and Mary in the Garden, by Philipppo Laura,

Two small landscapes, by Gaspar Poussin.

The Banqueting-house ceiling: it is the original design of Rubens for the middle compartment of that ceiling, and represents the Assumption of King James I. into Heaven. It belonged to Sir Godfrey Kneller, who studied it much, as is plain from his sketch for K. William's picture in the parlour; two feet eleven inches high, by one foot 9½ inches wide.

The Holy Family, by John Bellino. It belonged to Mrs. Laws.

Two flower-pieces, most highly finished, by Van Huysum; two feet seven inches high, by two feet two inches wide.

Bathsheba bringing Abishag to David, an exceeding high finished picture in varnish, by Vanderwerffe; which is said to have cost 1500*l*. but was a present to Ld. Orford from the Duke of Chandos: two feet ten inches high, by two feet three wide.

Over the door into the bedchamber, the Holy Family, by Matteo Pomponi, a most uncommon hand, and a very fine picture: it belonged to Count Plattenberg, the Emperor's minister at Rome; three feet seven inches and a half high, by five feet two and a half wide.

A winter-piece, by Giacomo Bassan; three feet eight inches and a half high, by five feet eleven inches and three quarters wide.

Friars giving meat to the poor, by John Miel; one foot 7½ inches high, by two feet two inches wide.

A dying Officer at confession, by Bourgonnone; very bright colouring and fine expression; one foot six inches a half high by two feet one inch and three quarters wide.

The Virgin with the child in her arms asleep, by Sebastian Concha.

The Virgin with the child in her arms, by Morellio, on black marble; a present from Sir Benjamin Keene, Ambassador at Madrid.

St. John, a head, by Carlo Dolci.

Boors at cards, by Teniers.

Landscape

Landscape with soldiers, companion to the landscape with figures, by Bourgonne.

Head of Vanderdort, by Dobson.

Christ laid in the Sepulchre, by Giacomò Bassan, a very particular picture; the lights are laid on so thick, that it seems quite basso-relievo. It is a fine design for a great altar-piece which he has painted at Padua. This picture was a present to Lord Orford, from James Earl of Waldegrave, Knight of the Garter, and Ambassador at Paris.

Holy Family, by Rottenhamer.

Rubens's Family, by Jordano of Antwerp. Rubens is playing on a lute, his first wife is sitting with a child on her lap, and two others before her. There are several other figures and genii in the air: five feet nine inches high, by four feet five inches and a half wide.—This picture belonged to the Duke of Portland.

The Judgment of Paris, by Andrea Schiavone. (Note, that all the pictures in this room, except the portraits, that have not the sizes set down, are very small.)

Christ laid in the Sepulchre, one of the finest pictures that Parmegiano ever painted, and for which there is a tradition that he was knighted by a duke of Parma. There are eleven figures; the expression, the drawing, and the colouring, the perspective, and chiaroscuro, are as fine as possible. The figure of Joseph of Arimathea is Parmegiano's own portrait.

The Adoration of the Magi, by Velvet Brughel. There are a multitude of little figures, all finished with the greatest Dutch exactness; the ideas too are a little Dutch, for the Ethiopian King is dressed in a surplice with boots and spurs, and brings for a present a gold model of a modern ship.

Boors at cards, by Teniers; one foot four inches high, by one foot ten inches wide.

Christ appearing to Mary in the Garden, an exceeding fine picture, by Pietro da Cortona; one foot nine inches and a half high, by one foot eight inches wide.

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Midas judging between Pan and Apollo, by Andrea Schiavone.

The Virgin and Child, a very pleasing picture, by Baroccio; but the drawing is full of faults.

Naked Venus sleeping, a most perfect figure, by Annibal Caracci; the contours and the colouring excessive fine.

A Summer-piece, by Leonard Bassan; three feet eight inches and a half high, by five feet eleven inches and three quarters. This and the winter-piece, by Giacomo Bassan, were in the collection of M. de la Vrilliere.

Head of Innocent X. by Velasco.

Holy Family, with St. John on a lamb, by Williberts, a scholar of Rubens, who has made a large picture, from whence this is taken; now in the palace Pitti at Florence. This is finely finished, and the colouring neater than Rubens.

The Virgin and Child, by Alexandro Veronese; painted on black marble.

A Boy's head with a lute, by Cavalier Luti.

Boors drinking, companion to Boors at Cards, by Ostade.

Landscape with figures, by Bourgognone, in the manner of Salvator Rosa.

Companion to Friars giving meat to the poor, by J. Miel.

Companion to the dying Officer at confession, by Bourgognone.

Three Soldiers, a fine little picture, by Salvator Rosa, in his brightest manner.

Edward VI. an original small whole length, by Holbein; within the frame is wrote in gold letters, Edwardus Dei gratia sextus rex Anglia, & Francia, & Hibernia.

Over another door, the death of Joseph, by Velasco; three feet three inches high, by four feet ten inches wide.

St. Christopher, a very small picture, by Elsheimer. Here is a very common error among the Roman Catholic painters; in the distant landscape is a hermit, with an oratory of the Virgin Mary, at the time that Christopher is carrying Jesus yet a child.

The Marble Parlour.

One entire side of this room is marble, with alcoves for side-boards, supported with columns of Plymouth marble. Over the chimney is a fine piece of alto-relievo in statuary marble, after the antique, by Rysbrack, and before one of the tables, a large granite cistern.

Henry Danvers, Earl of Danby, a fine whole length in garter robes, by Vandyck.

Sir Thomas Wharton, brother to Philip Lord Wharton, and Knight of the Bath, whole length, by Vandyck, (from the Wharton collection.)

Two Fruit-pieces over the door, by Michael Angelo Campidoglio, from Mr. Scawen's collection.

The Ascension, by Paul Veronese, over a door.

The Apostles after the Ascension, ditto.

The Hall.

Is a cube of forty, with a stone gallery round three sides; the ceiling and the frieze of boys are by Altari. The bas-reliefs over the chimneys and doors are from the antique.

The figures over the great door, and the boys over the lesser doors, are by Rysbrack. In the frieze are bas-reliefs of Sir R. Walpole, and Catherine his first Lady, and of Robert Lord Walpole, their eldest son, and Margaret Rolle, his wife. — From the ceiling hangs a French Lustre.

Over the chimney is a bust of Sir Robert Walpole, Earl of Orford, by Rysbrack.

Before a nich, over-against the chimney, is the Laocoon, a fine cast in bronze, by Girardon, bought by Lord Walpole at Paris.

On the tables, the Tiber and the Nile in bronze, from the antiques in the Capitol at Rome.

Two vases in bronze, from the antiques in the Villas of Medici and Borghese at Rome.

The bust of a woman; a most beautiful antique.

The bust of a Roman Empress; antique.

On terms and consoles round the hall, are the following busts and heads:

Marcus Aurelius, antique.

Trajan, ditto.

Septimus Severus, ditto.

Commodus, ditto.

} These 2 were given to Gen. Churchill, by Cardinal Alex. Albani, and by him to Sir R. Walpole.

A young Hercules, ditto.

Baccio Bandinelli, by himself.

Faustina Senior, antique.

A young Commodus, ditto.

Homer, modern.

Hesiod, ditto.

Jupiter, antique.

A Philosopher, ditto.

Hadrian, ditto.

Pollux, ditto.

} Heads.

Going from the Saloon, down the great steps, thro' the garden, you enter a porch adorned with busts of Rome, by Camillo Rusconi.

Minerva, ditto.

Antinous, ditto.

Apollo Belvedere, ditto.

A Philosopher's head, antique.

Julia Pia Severi, ditto.

Out of this you go into a vestibule, round which, in the niches, are six vases of Volterra alabaster. This leads into

The Gallery.

Which is 73 feet long by 21 feet high; the middle rises eight feet higher, with windows all round; the ceiling is a design of Serlio's in the inner library of St. Mark's at Venice, and was brought from thence by Mr. Horace Walpole, jun. the frieze is taken from the Sybils Temple at Tivoli. There are two chimneys, and the whole room is hung with Norwich damask.

damask. It was intended originally for a green-house; but on Sir Robert Walpole's resigning his employments, on the 9th of February, 1742, it was fitted up for his pictures, which had hung in the house in Downing-street.

Over the door, the placing Christ in the Sepulchre, by Ludovico Caracci; six feet three inches high, by five feet one wide.

The Adoration of the Magi, by Carlo Maratti. He has painted another of them in the church of the Venetian St. Mark at Rome; six feet eleven inches high, by four feet four inches wide.

Landscape, with a cascade and sheep; a very fine picture, by Gaspar Poussin. It was bought at the Earl of Halifax's sale; one foot eleven inches high, by two feet nine wide.

Solomon's Idolatry, by Stella. It is painted on black and gold marble, which is left untouched in many places for the ground. There are many figures finely finished, and several beautiful airs of women's heads; one foot ten inches high, by two feet five and a quarter wide.

A fruit market, by Snyders; six feet nine inches and a half high, by eleven feet one and a half wide.

Two women, an emblematical picture, by Paris Bourdon; three feet six inches high, by four feet two wide; from Mr. Flinck's collection.

The Holy Family, by Old Palma; two feet seven inches and a quarter high, by four feet five wide, from Monsieur Flinck's collection.

Horatius Cocles defending the Bridge, companion to Marcus Curtius leaping the Gulph.

Companion to the Exposition of Cyrus. The subject, from the principal figures being thrown into the distant landscape, seems at first to be the story of Orpheus, but certainly is not.

A fine Moon-light landscape, with a cart overturning, by Rubens; two feet ten inches high, by four feet one wide. (It was Lord Cadogan's.)

Africa, companion to Europe.

An old woman sitting in a chair, a portrait, three quarters, by Rubens, bought at Mr. Scawen's sale.

Cupid burning armour, by Elisabetta Sirani, Guido's favourite scholar; two feet one inch and a half high by two feet seven and a half wide.

A Ufurer and his Wife, by Quintin Massis, the blacksmith of Antwerp. This picture is finished with the greatest labour and exactness imaginable, and was painted for a family in France; it differs very little from one at Windsor, which he did for Charles I. two feet eight inches and a half high, by one foot ten and three quarters wide.

A Lioness and two Lions, by Rubens. Nothing can be livelier or in a greater stile than the attitude of the lioness; five feet six inches high, by eight feet wide.

Architecture: it is a kind of a street with various marble palaces in perspective, like the Strada Nuova at Genoa; the buildings and bas-reliefs are extremely fine, the latter especially are so like the hand of Polydore, that we should rather think that this picture is by this master, than by Julio Romano, whose it is called. There are some figures, but very poor ones, and undoubtedly not by the same hand as the rest of the picture: There is an officer kneeling by a woman, who shews the Virgin and Child in the Clouds sitting under a rainbow. 'Tis supposed the figure kneeling in this picture is Charles V. who is prompted by religion to ask pardon of the Virgin, (above in the clouds) for having so ill-treated the Pope. The figure sitting on the steps is certainly Aretine, and the man in prison in the corner Marc Antonio.—This picture was a present to Lord Orford, from Gen. Charles Churchill: five feet six inches and three quarters high, by six feet eleven inches wide.

An old woman reading, an extreme fine portrait, by Boll, bought at the Duke of Portland's sale, when he went Governor to Jamaica.

The Holy Family a group of heads, by Camillo Procciano; one foot nine inches high, by two feet three and three quarters wide.

Job's friends bringing him presents; a fine picture, by Guido, which he has executed in large, and in his brightest manner, in the church of the Mendicants at Bolona: this is dark, but

but there is most masterly skill in the naked, and in the disposition of the figures; three feet one inch high, by two feet four and a half wide.

Marcus Curtius leaping into the Gulph, an exceeding fine picture, by Mola. There are multitudes of figures, fine attitudes, and great expressions of passion. To ornament the distant prospect, he has committed some anachronisms, by placing among the buildings an amphitheatre, which were of far later invention, and the Pantheon with the portico of Agrippa. This picture is six feet four inches and a quarter high, by eleven feet four inches wide: and, with Horatius Cocles defending the Bridge, belonged to Gibbons the carver.

Europe, a fine landscape, by Paul Brill, the figures by Dominichini; two feet five inches high, by three feet five and three quarters wide.

Dives and Lazarus, by Paul Veronese. There are few of him better than this; the building is particularly good; two feet seven inches and a half high, by three feet five inches wide.—It belonged to Monsieur de Morville, Secretary of State in France.

The Exposition of Cyrus, by Castiglione, a very capital picture of this master; two feet four inches and a quarter high, by three feet six and a quarter wide.

A Fowl Market, by Snyders; six feet nine inches and a half high, by eleven feet one and a half wide.

The Adoration of the Shepherds, by Old Palma, from the collection of M. de la Vrilliere, Secretary of State in France; two feet six inches high, by three feet ten wide.

Nymph and Shepherd, by Carlo Cignani; three feet four inches high, by four feet one and a half wide.

Abraham's Sacrifice, by Rembrandt. Abraham's head, and the naked body of Isaac, are very fine. The painter has avoided much of the horror of the story, by making Abraham cover the boy's face, to hide the horror from himself; six feet three inches high, by four feet three and three quarters wide.

The Continnence of Scipio, by Nicholo Poussin: painted with all the purity and propriety of an ancient bas-relief. This
G picture

picture belonged to M. de Morville, and is three feet eight inches and three quarters high, by five feet two wide.

Abraham, Sarah, and Hagar, by Pietro Cortona.—The Great Duke has a small sketch of this, but reversed, and with the Sarah and other figures at a distance; the Hagar is much fairer than in this; six feet ten inches high, by six feet one inch wide.

The Adoration of the Shepherds, octagon, a most perfect and capital picture of Guido, not inferior to the Doctors. The beauty of the Virgin, the delicacy of her and the child, (which is the same as in the Simeon's arms in the Saloon) the awe of the shepherds, and the Chiaro Oscuro of the whole picture, which is in the finest preservation, are all incomparable: you see the shepherds ready to cry out one to another, *Deus! Deus! ille! Menalca*.—This belonged to M. de la Vrillière; three feet three inches and a half every way.

The Old Man and his Sons with the Bundle of Sticks, by Salvator Rosa, in his fine taste; six feet high, by four feet two and a half wide.

Moses striking the rock, by Nicholas Poussin. There is a great fault in it; Moses is by no means the principal figure. But the thirst in all the figures, the piety in the young man lifting his father to the stream, and the devotion in others, are extremely fine; three feet $11\frac{1}{2}$ inches high, by six feet $3\frac{1}{2}$ inches wide.

A fruit market, by Snyder; six feet nine inches and a half high, by eleven feet one and a half wide.

A Sea-port; a fine picture of Claude Lorrain. There is a bright sun playing on the water, and the whole shine of the picture is in his very best manner. It belonged to M. Morville; three feet one inch and a quarter high, by four feet two and a half wide.

A landscape, by Gaspar Poussin, in his dark manner; very fine. It was in the collection of the Marquis di Mari; three feet three inches and a quarter high, by four feet five and a quarter wide.

Over the farthest chimney is that capital picture, and the first in this collection, the Doctors of the Church. They are con-

sulting on the immaculateness of the Virgin, who is above in the clouds. In this picture, which is by Guido in his brightest manner, and perfectly preserved, there are six old men as large as life. The expression, drawing, design, and colouring, wonderfully fine. In the clouds is a beautiful Virgin all in white, and before her a sweet little angel flying; eight feet eleven inches high, by six feet wide.—After Sir Robert had bought this picture, and it was gone to Civita Vecchia, to be shipped for England, Innocent XIII. then Pope, remanded it back, as being too fine to be let go out of Rome; but on hearing who had bought it, he gave permission for its being sent away again. It was in the collection of the Marquis Angeli.

The Ioconda, a smith's wife, reckoned the handsomest woman of her time. She was mistress to Francis I. K. of France: by Lionardo da Vinci. This was M. de Morville's; two feet nine inches high, by two feet and a quarter wide.

The Holy Family, with angels, by Valerio Castelli, who studied Vandyk: two feet five inches high, by one foot $11\frac{1}{2}$ wide.

The Virgin and Child, a most beautiful, bright, and capital picture, by Dominichino; bought out of the Zambracani palace at Bologna, by Horace Walpole, jun. two feet four inches high by one foot $11\frac{1}{2}$ wide.

Meleagar and Atalanta, a cartoon, by Rubens, larger than life, brought out of Flanders by General Wade. It being designed for tapestry, all the weapons are in the left hand of the figures; ten feet seven inches high, by twenty feet nine and a half wide.

Apollo, by Cantarini, a cotemporary of Guido, whose manner he imitated; two feet seven inches high, by two feet and a quarter wide.

The Eagle and Ganymede, by Michael Angelo Buonarrotti; two feet 11 inches high, by one foot 11 wide.

The Salutation, a fine finished picture, by Albano; two feet high, by one foot $6\frac{1}{2}$ wide.

Over the other chimney, the Prodigal Son, by Salvator Rosa, eight feet three inches high, by six feet $5\frac{1}{2}$ wide.

An Herb Market, by Snyders; six feet nine inches and a half high, by eleven feet one and a half wide.

A Landscape, by Gaspar Poussin, in his dark manner; very fine. It was in the collection of the Marquis di Mari; three feet three inches and a quarter high, by four feet five and a quarter wide.

A Calm Sea, by Claude Lorrain. A most pleasing and agreeable picture. There are two figures on the fore ground, Apollo and the Sybil; she is taking up a handful of sand, for every grain of which she was to live a year. Apollo granted her this boon, as the price of her person, which afterwards she refused him. The promontory is designed for Cumæ, the residence of the Sybil. Among the buildings are the ruins of the Castellum Aquæ Martiæ, with the trophies of Marius, which are now placed in the Capitol: the remains of the building itself stands near the Colisæum; three feet two inches and three quarters high, by four feet one wide.

Moses in the Bulrushes, by Le Soeur; a present to Ld. Orford from the Duke of Montague; seven feet one inch high, by four feet eight and a half wide.

Cows and sheep by Teniers, in his best manner; one foot eleven, by two feet nine.

The Last Supper, by Raphael: it is in fine preservation; one foot 8 inches high, by two feet $8\frac{1}{2}$ wide.

The late Emperor of Germany, when Duke of Lorrain, being in England, was entertained at Houghton with the most magnificent repast that was perhaps ever given in England, tho' there was not a single foreign dish in the whole entertainment; relays of horses being provided on the roads to bring rarities from the most remote parts of the kingdom.

Having seen this celebrated seat of Houghton, we would not have any person leave this part of the country, without employing a few hours in viewing the environs of

DOCKING, Mrs. Henley's seat.—The plantations, tho' small, are in a very pretty taste. Her temple is light, elegant, and well placed, both for commanding a fine view of the country, and also as an object in sight of the house. The hermitage is as pretty a thing as any of the kind that we have seen.

It is a little cottage of two rooms, situated in one of her plantations of shrubs and firs. The first room is walled with oyster-shells, the white side outwards, and the brown edges filed off; the pavement of clean small pebbles; the chimney-piece of grotto shell-work: The ceiling is paper'd, and at one end is the hermit's bed, a boarded one painted, with painted canvass curtains. The other room is wainscotted with very curious old carved wainscot, of Henry the Seventh's Reign, and the ceiling, &c. decorated in a rustic manner, with scrolls and festoons of sea-weed, deal shavings, and painted ropes, in a gothic, but very neat taste.—From Docking you proceed to

SNETTISHAM, the seat of Nicholas Styleman, Esq. where Mrs. Styleman has formed some exceeding pretty plantations; particularly those upon a stream, which she calls New-bridge and Catherine's Island. This stream is managed with true taste; naturally it is only a ditch, but where this lady has improved it, it is a winding stream of clear water, and the greatest ornament to her plantations. On one part of its banks she has a very neat circular cottage for breakfasting, and near it a menagerie with a great variety of birds; in this part of the stream are all sorts of water fowl. From her menagerie you cross the stream, and pass along its winding banks to the grotto, which is very prettily contrived out of a boat, by cutting it in halves, and fixing it together with a little addition. It is stuck full of spar, shells, sea-weed, coral, glass, ore, &c. all disposed with taste and elegance. The front pretty, but too regular, and not rustic enough, composed of the same materials on a ground of powder sea-shells stuck in cement. The situation is very pretty, by the side of the stream, close to a small cascade, and in the shade of several large weeping willows.—The stream is yet more beautiful in the other plantation, called Catherine's Island; for it forms five little woody islands, with cool shady, and sequestered walks about it, in a taste that does great honour to this most ingenious lady's fancy. The plantations behind the house have great variety, and are sketched out with much taste.

From hence we proceed to

WARHAM,

WARHAM, the seat of Sir John Turner, the situation of which is the most beautiful in Norfolk, and as much worth viewing as half the houses to which travellers are so eager to run. The house stands on the brow of a gently rising hill, backed to the north with very fine plantations of fifty years growth. They have somewhat the appearance of a crescent form, sheltering from the north, east, and west, and opening to the south, down over a beautiful winding vale, and then commanding a rich varied prospect of distant inclosures. Some villages and churches, scattered about the view, and a large, though regular, water in the valley, all tend to make it cheerful. While the thick woods which crown the tops of several hills, and the groves that sink into the vale, throw a picturesque beauty over the scene that cannot fail to strike the spectator.

The view that breaks at once upon you on coming through the dark fir wood in the approach from London, is very beautiful. You look at once upon a range of lofty plantations around the house, whose dark shade forms a contrast to the brilliancy of the landscape that sets it off in the finest colours. In front, you look upon various clumps, rising boldly from the water, united in some places with thick hedges, and in others broken by inclosures, that spreading over the hill to the left, the water is lost under a dark grove: the fields rise so thick above it, as to unite with a distant plantation which crowns the hill; a church is happily situated on the point of it; and beyond is seen a more distant rich wood-land. Full to the left, is a large Danish camp* of three entrenchments, which are quite perfect. Turning to the right, you look upon an inclosure which breaks into the plantations; it is fringed with open wood that half obscures the village, scattered thickly with trees; and Warham steeples, one peeping over the thick plantation near the house, and the other more open, compleat the view.

As

* An encampment of Sweno the Dane. One of the meadows is called Sweno's Meadow.

As you advance through the vale in the way to the house, the scenes change, but all are beautiful. The varied lawns, and hanging slopes, crowned in some places with woods, and in others broken by rich inclosures, are all truly picturesque and beautiful.

The ride from Warham by Stukeley, is through a much more picturesque country than is commonly met with in Norfolk; the road runs on the brow of the hill looking down on Stukeley vale, and commanding, for some distance, a very complete landscape. The vale, which is composed of meadows of the finest verdure winds in a very beautiful manner from out a thicket of woody inclosures, and retires at the other behind a projecting hill, an humble stream glides through it, and adds a cheerfulness, which water can alone confer. The hills rise in a bold manner: they are bare of wood, but that is compensated by the thick inclosures, in which the village is scattered; forming with its church in a dip of the hill, and that of Blakeney above it, in a prouder situation, a most complete and pleasing picture.

Between Stukeley and Cley is the little village of Cockthorp, which contains but three houses, and yet has furnished Britain with three famous Admirals, Sir Cloudsley Shovel, Sir John Narborough, and Sir Cristopher Mims.

Near Blakeney is another uncommon view, quite different from that at Stukeley: the road winds into a sequestered valley shut out from the sea, by a bold, uncultivated hill. To the right the grounds shelve from the road into a narrow vale. In this little woody hollow is a village half seen among straggling trees: the steeple is uncommonly picturesque; half of it is hid by a rising slope, and the church three fourths obscured by a thicket of trees. The opposite hill rises very boldly; it presents a large inclosure, under the thick shade of a noble spread wood; which hangs to the right into another valley, but is lost behind a regular bare hill of a conic form; which rises from the junction of the vales, in a very remarkable manner; and almost screens a distant range of rising inclosures. Immediately to the right, is a sloping tract of fields, and above them wild ground, with a white tower rising from behind it. The whole

forms

forms one of those half gloomy, and yet not unpleasing scenes, in which Poussin delighted; it is a spot worthy of such a pencil.

Sherringham Cliff is a very high steep shore; it looks on one side full upon the sea, and on the other over a various country abounding with inequalities of ground: many hills scattered wildly about, numerous cultivated inclosures, and six or seven villages are seen. Sherringham is prettily overlooked, backed by a rising hill.

We next proceed to

L Y N N.

Camden is of opinion that Lynn derives its name from the British word Lhyn, which signifies spreading waters; but Spelman affirms, that the right name is Len, in Saxon, "a Farm" or "Tenure in Fee," and Len Episcopi is the "Bishop's Farm." The present name King's Lynn is not of great antiquity, it being called Bishop's Lynn, from its belonging to the Bishop of Norwich, till Henry the VIIIth's time, (for it arose out of the ruins of one more ancient, which lies in Marshland over against it, and is called at this day, Old Lynn,) but that King exchanging the monastery of St. Bennet in the Holm and other lands for the revenues of the bishoprick, this amongst the rest, came into his hands and so with the possessor changed its name into Lynn Regis.

It is a large, rich, populous and very thriving town, situated on the East side of the river Ouse, extending about a mile and a quarter from North to South, and half a mile broad from the East Gate to the river, which is the broadest part. It is supposed to contain 2500 houses, and about 10,000 inhabitants. The river at spring tides flows more than 20 feet perpendicular, and if at those times there happens to be a north-east wind, it brings the tide up with such rapidity, as to force the ships from their moorings, tho' they lie at 10 miles distance from the ocean, and has been known to flow a considerable way into the Tuesday market-place, which is a spacious square area of three acres, having, on an ascent of four steps, a very handsome
market

market cross of free-stone, of modern architecture, adorned with statues and other embellishments, with a peristyle round below, supported by sixteen pillars of the Ionic order; as also another walk above, encompassed with an iron palisade, enriched with curious tracery work and foliage, inclosing a neat octangular room; the upper part is finished with a cupola and turret, wherein hangs the market bell, the whole being about 70 feet in height. On each side stand a semicircular form, the butchers shambles in two divisions, the frontispieces being supported with Doric columns, and the pediments enriched with a decoration of paintings appropriated to the subject; and behind is another building, erected and fitted for a fish market, which, with some handsome houses inclosing all behind, form the whole into an agreeable and charming prospect.

St. Margaret the Virgin, being the tutelary saint and patroness of this town. In honour of her, its arms are three Dragons heads, each wounded with a cross (for she is said with a cross to have conquered a Dragon) and its public and common seal is, the effigies of St Margaret standing in a triumphal manner, wounding the Dragon with a cross, and treading him under foot, with this inscription round it: *Stat Margareta draco fugit in cruce laeta*. But that granted by king Henry expressly says, he granted them a sword to be carried before their Mayor.

King John, after chastising the revolted Barons of Norfolk, assembled his forces at this town in the year 1215, and during his stay, presented the corporation with an elegant double gilt embossed and enamel'd cup and cover, weighing seventy three ounces, and holding a full pint, which is well preserved, and upon all public occasions and entertainments used with some uncommon ceremonies at drinking the health of the King or Queen. He also at the same time gave them from his side, 'tis said, a large sword with a silver mounting, which is carried before the Mayor. But Camden thinks that this sword, which by the inscription on the cross, is said to have been given by King John, was really the gift of King Henry VIII.

after the town came into his possession; and he changed their Burgeſſes into Aldermen, and granted them ſeveral privileges. The charter from King John does not mention the ſword, but that granted by Henry expreſſly ſays. “He granted them a ſword to be carried before their Mayor.”

Here is a theatre very convenient and neat, neither profuſely ornamented, nor diſguſtingly plain; and although not free from faults, yet has nothing but what the architect being confined to fill up the ſhell of an old building which was raiſed for another purpoſe. The aſſembly-rooms are capacious, and handſomly fitted-up: they conſiſt of three on a line; the firſt an old town hall, 58 feet by 27, and of a well-proportioned loſtineſs, would be a very good ball-room had it a boarded floor, but at preſent forms a very noble anti-room. It opens into the ball room, 50 feet by 27, and 22 feet high, which would have been a very proper one if the architect had given his muſic gallery a hitch backwards, for at preſent it is a mere ſhelf ſtuck in between the chimnies, an eye-fore to the room. If he did it through confinement for want of ſpace, he ſhould undoubtedly have formed his muſic-ſeats upon the plan of thoſe at Almack’s, at the end of the room; they might have waved in a ſcroll round the door of the card-room, mingled with branches of candles, which might eaſily have been rendered a great ornament.

The card-room is 27 feet by 27, and 22 feet high.

As the three are upon a line, it would have given them an uncommon elegance had the openings from one into another been in three arches in the centre ſupported by pillars, inſtead of the preſent glaſs-doors, which are mean.

The eye would then have commanded at once a ſuit of 145 feet, which, with handſome luſtres properly diſpoſed, would have rendered theſe rooms inferior to few in England.

The principal church in this town is dedicated to St. Margaret, and is one of the largeſt pariſh churches in the kingdom. It was built about the year 1100, and had then a lofty lanthorn in the middle of the croſs-aisle, and at the weſt end two towers, in one of which are eight bells: on the other there

there was a very elegant spire, which from the foundation was 258 feet high, and equal to the length of the church and chancel; but this being blown down in the year 1741, and greatly damaging the body of the church, the ruins were entirely taken down, and it was rebuilt, with three large ailes. The breadth of the church, to the outside of the foundation of the walls, is 132 feet.

St. Nicholas Chapel supposed to have been built betwixt the years 1327 and 1377, in the reign of King Edward III. is 200 feet long and 78 broad, and it is 170 feet from the foundation to the top of the spire. The body of the chapel consists of three straight ailes divided by two rows of 10 neat pillars each, forming acute angles at the top.

Sir Benjamin Keene, many years Ambassador at the court of Madrid, where he died, being a native of this town, was brought from thence, and buried in this chapel, and a very handsome monument of white marble in the form of an ancient urn, with an inscription, specifying his places and employments (which he filled with dignity and honour to his country and himself till the time of his decease) is placed over him.

The chapel of St. James's, since the dissolution of the priories being in part demolished, and the rest become ruinous, was rebuilt in the year 1682, by the liberal benefactions of the mayor, burgesses, and principal inhabitants, and converted into a workhouse for fifty decayed old men, women, and poor children, where a good endowment and provision is made for their work, instruction and maintenance, and for the putting the children out to trades,

The new walk or mall, from the bars by the work-house to Gannock Gates is about 340 yards long, and eleven yards wide between the quick hedges. At convenient distances on each side the walk a recess is left in the hedge in a semicircular form, where benches are fixed, and 20 people may sit down at a time. Upon a gentle ascent on the right is a plantation and shrubbery, laid out in a pleasing taste by Charles Turner, Esq. on the bottom of this winds a pretty lively stream of water, which after passing through Lady Bridge, empties itself into

Ouse. At the end of Mr. Turner's shrubbery, there is a small plantation of Lime trees and Scotch firs intermixed, from whence you have a good view of Lynn, and the adjacent villages, where wood, water, modern buildings, and ancient ruins, are so happily blended as to form a most charming prospect. Here observe the cupola which has lately been fixed upon one of the Towers of St. Margaret's church, and you will immediately see with what a small share of judgment it has been constructed; so diminutive and insignificant, that it has more the appearance of a bird cage suspended in the air, than of what it really is; it is a disgrace to the tower upon which it is erected, and to the noble church to which it belongs.

In this town there have been several priories, oratories, and religious houses, which are now demolished, except a hexagon steeple of the Grey Friars, still remaining.

In the year 1683, Sir John Turner Knt. three times Mayor here, and for many years one of their representatives in Parliament, erected, at his own expence, a handsome building of free-stone, with two orders of columns, intending it for an exchange for merchants. Upon the second floor, in a nich in the front, is a statue of King Charles II. and within is the custom-house, fitted up with several commodious apartments for that purpose; on the platform above is raised an open turret upon pillars of the Corinthian order, with an exchange bell therein, being finished with an obelisk and ball, whereon stands Fame, instead of a weather-cock, the whole being 90 feet high.

About half way betwixt the South and East Gates, stand the remains of an ancient oratory, an odd sort of building, with several vaults and cavities under ground, over which are some dark cells for the priests to take confessions in, and above them is a small chapel in the figure of a cross, arched above, and enriched with carvings, dedicated to the blessed Virgin, and commonly called *The Lady's or, The Red Mount*, whither the Romish penitents, in their pilgrimage thro' this town to the holy wells and monastery of our Lady at Walsingham, used to resort, and perform their devotions.

The situation of this town, near the fall of the Ouse into the sea, gives it an opportunity of extending its trade into eight different counties, so that it supplies many considerable cities and towns with its heavy goods; not only of our own produce, but imported from abroad. It deals more largely in coals and wine than any other town in England, except London, Bristol, and Newcastle. In return for these articles of merchandise imported, it receives back for exportation all the corn produced in the several counties which it supplies; and of this one article Lynn exports more than any one port in the kingdom, except Hull in Yorkshire. Its foreign trade is very considerable, especially to Holland, ~~Norway~~, the Baltic, Spain, and Portugal.

From Lynn we come to

NARFORD, the seat of Brigg Fountaine, Esq. built and furnished by the late Sir Andrew Fountaine. The house is a good one, but not the object of view so much as the curiosities it contains; amongst which nothing is more striking than the cabinet of earthen ware, done after the designs of Raphael; there is a great quantity of it, and all extremely fine. The collection of antique urns, vases, sphinxes, &c. is reckoned a good one; but what gives more pleasure than the venerable remains of this kind, is a small modern sleeping Venus in white marble, by Delveau; which in female softness and delicacy is exceedingly beautiful;—the bronzes are very fine.

PAINTINGS, BUSTOS, &c. at NARFORD.

In the Hall.

At the East end, a picture representing the delivery of Achilles by his mother Thetis to the Centaur Chiron for education.

On the north side, Europa carried by Jupiter under the form of a Bull over the Hellefpont.

Next the chimney, Arachne turned into a spider by Minerva.

On the left of the chimney, Narcissus.

On the south-side, the Centaur Nessus carrying away Dejanira, the wife of Hercules.

Over the door to the east, Susanna and the two Elders.

Its companion, Angelica and Medor, from Tasso.

Over the door to the north, the death of Lucretia.

Over the door to the west, Sophonisba poisoning herself. These are by Pelegrini.

Over the chimney a portrait of Lord Burlington, who made Sir Andrew Fountaine a present of these pictures.

On the table next the chimney, a busto of the Emperor Hadrianus.

On each side, two antique Sphinxes.

On the other table, a sleeping Venus, very fine, by Monsieur Delveau.

On the stair-case are the portraits of the reigning Princes of England, beginning at the top with K. James the first down to K. George the second, by different hands.

A Dutch market, the figures by Rubens, and the fruit by Snyders,

Some antique bustos and relievos.

The Billiard-Room.

To the north, the large picture representing the marriage of the sea at Venice, an annual ceremony after Tintorett.

St. Thomas with a dead Christ, in the manner of A. Duar.

On each side the door, two landscapes representing the good Samaritan, by Sebastian Burdon.

Under the large picture, a landscape, by Rosa de Tivoli.

A Dutch Fair, after Wovermans.

A landscape; the journey into the Wilderness from Egypt, by Berghem.

On the east side, Danae and the Golden Shower, after Titian, by Poussin.

On each side two Sea Pieces, by Van Veld.

Dutch Boors, by Hemskirk.

The inside of the Church at Antwerp, by Tenif.

Three Cupids in a chariot drawn by Doves, by Albano.

A piece of Architecture.

A Dutch Piece, by Hemskirk.

A Landscape.

Over the door on the left hand, a musician after Mola.

Over ditto on the right, Glaucus and Scylla, by Sal. Rosa.

Titus's Arch, by N. Poussin.

A fine landscape with cattle, by Tintoretto.

Over it, a battle piece, by Michael Angelo della Battaglia.

A fine whole length of Mary de Medicis, by Corn. Janson.

In the bed-chamber next the Painter's room,—Two landscapes in the style of Huifman of Mechlin.

On the Stair-Case.

A piece of Sculpture of Prometheus chained to a Rock, by Cavalier David.

A fine head of a Boy, antique.

Several antique statues.

In the Dining-Parlour.

Over the chimney, a bas relief of the Roman Charity, by Camillo Rosconi.

Three antique busts.

On the right of the chimney, a portrait of a Dutch Burgo-master, by Simon de Vos.

On the left of ditto, a portrait of Sir T. Chicely, master of the Ordinance, by Dobson.

On the south side, behind the door, a portrait of the Earl of Portland when Ambassador in France, by Rigeau.

A portrait of a Duke of Richmond of the Stewart family, by A. Vandyk.

On the right of the door, a portrait of a Lady, by Cornelius Jansen.

Its companion, a portrait of Sir Henry Spelman, by ditto.

The little Withdrawing-Room.

- On the right hand of the door, a Holy Family, by Titian.
 Over it, a portrait of a youth, by Sir Peter Lely.
 Over the chimney, a portrait of Vandyk, by himself.
 On the north side, Galatea, after Raphael, by Andrea Sacchi.
 Two landscapes, by Old Brueghel.
 On the left of the door, to the north, the death of Absalom, by M. Angelo della Battaglia.
 A picture of horses, by Wovermans.
 St. Jerome, in the stile of Titian.
 To the west, on the right of the window, a Madona, by Andrea Schiavoni.
 Below it, a view of Boxhill, near Epsom, by Wyk.
 On the right of the door, the Angel and Tobit, by Lanfranc.

In the Closet.

Is a very curious collection of Earthen-Ware, painted from the designs of Raphael Urbino, John d' Udino, &c. and the largest collection in England.

Blue Drawing-Room.

- Over the chimney, a fine picture of the Children of Israel gathering manna, by A. Bloemart.
 The marriage in Canaan, by Old Franks.
 Behind the door, a Bravo, by Spagriolet.
 On Old woman, by M. A. Caravagio.
 A portrait of Ramboet, a disciple of Rubens, by himself.
Scarce.
 Julius Cæsar, and its companion, an emblem of victory, by Julio Romano, out of the collection of K. Charles I.
 Two landscapes, hand unknown.
 A very fine picture of spaniels, by Fyt.

A bull

A bull hunting its companion, by Rosa, di Tivoli.

A fine picture of the Holy Family, by Andrea del Sarto

A Bacchus, by Pouffin.

A portrait, by Vandyk.

Underneath, on the right, an Ufurer and Lady, by Rembrandt.

The Interview of K. Henry VIII. and Ann of Cleves, by H. Holbein, or John of Mabuse.

Over the door, St. John in the Wilderness, by Annibal Caracci.

A young Roman, M. Ang. Caravaggio.

A flower piece, by Old Baptist.

Stucco Dining-Room.

Is hung with Family pictures.

The Picture Closet.

Apollo and Daphne, by Simone Memmi, a disciple of Giotto.

On the right, at the top, a Madona and Child, by Albert Durer.

Ditto, its companion, by a scholar of Raphael Urbino.

Part of the Holy Family, by Vanderwerf.

Its companion, ditto, by Carlo Maratti.

At the bottom, on the right, a Holy Family, by Le Loire.

In the middle, Corregio's Family, by Corregio.

Its companion, a Holy Family, hand unknown.

On the left, Moses found by Pharaoh's Daughter, by Tintoretto.

The Crucifixion, by Magnaschi.

A Head of Rubens's wife, by Rubens.

The Adoration of the Shepherds, in the stile of Corregio.

In the middle, the Ascension, by Solimeni.

On the left, the Conversion of St. Paul on marble, by Pietro Cantarini.

Two Old Men, by Quintin Matsys of Antwerp.

Two battle pieces, by Burgignoni.

On the left, our Saviour curing the blind, by Old Franks.

A Colombine and Pierot, by Vatteau.

A landscape, by Woovermans.

A Madona, by Carlo Dolci.

A Flemish merry-making, by P. Angelles.

The death of St. Sebastian, by Tintoretto.

On the west side, at the top, two fine landscapes, by Salvator Rosa.

In the middle, our Saviour in the garden, by P. le Genoesse.

On the left, a Holy Family, by Schidoni.

On the right, two Cupids, by N. Pouffin.

A head of Old Dobson on paper, by Dobson.

On the right hand, Euridice wounded by a serpent, by Poelenburch.

On the left, the feast of St. Cæcilia, on marble, by Van Balen,

Two Boys heads, by Francis Hals.

Three Children of the Earl of Dorset's, by H. Holbein.

A Bacchanalian, by Pelegrini.

A Sacrifice, by J. Ricci.

In the Dressing-Room.

To the east, Galatea, by Ricci.

Two views of Venice, by Cagnaletti.

A Cupid, by Joseppi Chiari.

The labourers in the Vineyard, by Domenico Fetti, very fine.

Over the Cabinet, a Sacrifice, by N. Pouffin.

Its companion, by ditto.

Moses found by Pharaoh's Daughter, by Pelegrini.

The Library.

Is 40 feet by 21: In it are several antique Roman and Egyptian Vases.

The Library Closet.

To the east, the middle picture is St. Cæcilia, a copy from a picture by Carlo Maratti, in the collection of the E. of Orford, by J. Davis, Esq. of Watlington.

On each side, two pictures, by Pietro di Pietris.
 A Vestal Virgin, by J. Raoux.
 A holy Family, by N. Beretoni.
 On each side, two holy Families, by Carlo Maratti
 Over the chimney, are several antique Bronzes.
 The Apollo with the Golden Drapery, is antique.
 A Vestal Virgin, by Carlo Maratti.
 From Narford we next proceed to

SWAFFHAM, one of the neatest market-towns in the county, stands in an open champaign country, on a gravelly soil, and is esteemed a very healthful situation. There are many handsome modern built gentlemens houses in it, and a very genteel neighbourhood around, which render it a very pleasant and desirable retreat. The church, the north aisle of which is said to have been built by a travelling pedlar, is a very handsome building; the tower steeple is particularly light, well proportioned, and elegant, surmounted with a neat cupola ornamented with vanes.

From Swaffham we next proceed to

THETFORD, which took its name from its situation upon a small river called the Thet. It is divided by the little Ouse, which also divides the counties of Suffolk and Norfolk, and stands in a pleasant open country, at the distance of 76 miles from London. In 672 the Archbishop of Canterbury held a synod here. The Saxon kings made it the metropolis of the kingdom of the East Angles, but it was three times ruined by the Danes.

The chief magistrate found here at the Conquest, was stiled a Consul, whence it is supposed to have been a Roman town. In the twelfth century it was the see of a Bishop, and then was a place of great note, but declined on the translation of the see to Norwich; yet in the reign of Henry VIII. it was a place of such consequence as to be made a suffragan see to Norwich, but it continued so only during that reign.

It had formerly a mint, and was incorporated by Queen Eliz. with a mayor, recorder, ten aldermen, 20 common-council-

men, two of whom are generally chamberlains, a town-clerk, a sword-bearer, and two serjeants at mace; and the Lent Assizes for Norfolk are held in its Guildhall.

It is a pretty large town, tho' not so populous as it was in the time of Edward III. when it had 20 churches, 6 hospitals, and 8 monasteries. There now remain only 3 churches, one on the Suffolk, and two on the Norfolk side of the town. In the reign of K. James I. an act of parliament passed for founding an hospital and a grammar school here, and for maintaining a preacher, to preach four days in the year for ever, agreeable to the will of Sir Richard Tulmerston. Sir Joseph Williamson, Secretary of State to King Charles II. built a council-house here, and gave the corporation a sword and a mace. Here are a common gaol, a bridewell, and a workhouse; and there is an hospital for six poor persons, built and endowed by Sir C. Harbord, and his son William for 99 years.

This place has been honoured with the presence of many of our Sovereigns, particularly Henry I. and II. Queen Elizabeth and King James I. made it one of their hunting seats; and had a palace here, which is still called the King's house.

In the church of St. Mary at Thetford, there was a society of religious persons as early as the reign of King Edward the Confessor, if not before: and hither Arsaustus, Bishop of the East Angles, removed his episcopal seat from North Elmham, in 1075; but continued here only 19 or 20 years, and then was translated to Norwich; after which a monastery for Cluniac monks was built here by Roger Bigod, or Bigot, and made subordinate to the abbey of Cluney in France; but this house and place being found inconvenient, the same Roger Bigod began a most stately monastery without the town, and on the other side of the river, dedicated to the Virgin Mary. This monastery was finished in 1114, and was made denison the 50th of Edward III. and, upon the dissolution, was found to be endowed with yearly revenues to the amount of 312l. 14s. 4d.

There were also several other valuable religious foundations in and about this place,

Thetford

Thetford arose from the ruins of the ancient Sitomagus; a Roman city, which was destroyed by the Danes. Here are still visible many marks of great antiquity, and particularly a large mound called Castle-Hill, thrown up to a great height, and fortified by a double rampart, supposed to have been a Danish camp.

The County of Norfolk is bounded by the German Ocean the east and north; by Cambridgeshire on the west, and by Suffolk on the south. It is above 67 miles in length from east to west, 35 in breadth from north to south, and 140 in circumference, containing an area of 1426 square miles. It is divided into 31 hundreds, in which are, 1 city, 32 market-towns, 164 vicarages, 660 parishes, 711 villages, and about 47,180 houses. It lies in the diocese of Norwich, and province of Canterbury; and East Dereham, a considerable market-town, near the center of the county, is 97 miles north-east from London.

R I V E R S.

The principal rivers of this county are, the Greater and the Smaller Ouse, the Yare, and the Waveney.

The Greater Ouse rises in Northamptonshire, and running thro' the counties of Buckingham, Bedford, and Cambridge, and dividing this last county from Norfolk, falls into the German sea, about ten miles below Lynn Regis.

The Smaller Ouse rises in Suffolk, and separating that county from Norfolk on the south-west, discharges itself into the Greater Ouse near Downham, a market town of Norfolk.

The Nene passing by Wisbeach and Walpole, fall into a part of the German sea, at Cross-Key's Wash, which divides this county from Lincolnshire.

The river running through Norwich, retains the name of Wensum 'till it meets the Waveney near Yarmouth; and they being joined become the Yare. This river rises at West Rudham and runs a course of near 40 miles before it gets to Norwich, whence it is navigable down to Yarmouth, which is near 30 miles more.

The Thyne, or Thyrn rises near Holt, and running all along, as it were in a parallel line with the Wensum at about five miles distance, it goes by Blickling and Aylsham, the ancient and ruinous monastery of St. Bennet in the Holm, Ludham, and passing by Clipshy joins the Yare, and falls into the German Ocean.

The Waveney rises at Ludham, in Suffolk, and after running by Bungay and Beccles, falls into the Wensum at Burgh Castle near Yarmouth.

Remarks on the Inland Navigation of Norfolk.

The Waveney, which separates this county from that of Suffolk, is navigable to Thetford, passing by a great number of places, both on the Norfolk and Suffolk sides of the stream, and by that means is of Great service to the inland trade of these parts. But it wants many of the modern improvements, which would render the navigation much more expeditious, and consequently lower the prices paid for the carriage of goods.

The Yare being navigable to Norwich without the help of locks, carries barges of forty tons burden up to that city. By these a very considerable trade is carried on with Yarmouth, where many of the goods are landed and shipped off for London, and other home and foreign markets. But though there are no locks on this river, and therefore no expence necessary for repairs, &c. yet the navigation might be so far improved by assistances of that kind, that the expence attending the first erection and subsequent repairs, would be soon saved by the certainty and expedition of the passing and repassing of the barges up and down this river.

The Ouse is navigable as far as Cambridge. At Downham there is a good harbour for barges, and by this river a considerable trade is carried on to Lynn Regis, and other towns. These rivers are of great advantage, especially as great quantities of grain are produced in this country.

The rout from Thetford in return to London, is generally by way of

BURY ST. EDMUND in Suffolk.

This Town stands upon the west side of the river Boarn, or Lark, which is navigable from Lynn to Farnham, a village about a mile from Bury, which is so pleasantly situated, the air so healthful, and has such an extensive prospect, that it is called the Montpelier of England.

Leland, the Antiquarian-Royal of England, who flourished in the reign of Henry VIII. and Edward VI. and died in 1552, gives this description of the town and monastery: "A city more neatly seated the sun never saw, so curiously doth it hang upon a gentle descent, with a little river on the east side; nor a monastery more noble, whether one considers the endowments, largeness or unparall'd magnificence. One might even think the monastery, alone, a city; so many gates it has (some whereof are brass;) so many towers, and a church, than which nothing can be more magnificent; as appendages to which, there are three more of admirable beauty and workmanship in the same church-yard." Now there are but two churches entire, St. Mary and St. James's, and the ruins of the third, which was the greatest church in the monastery.

This town was originally called St. Edmund's Burgh, from its being put under the special patronage of St. Edmund II. King of the East Angles, who was not only crowned, but buried in this place, being martyr'd by the Danes about the year 870, but not buried *here* till the year 903.

The town, with its suburbs, extends in length, from north to south, about one mile and a half; in breadth, a mile and quarter; and is three miles in circumference. It is divided into five wards, and contains thirty-four streets, which are in general straight, spacious, well paved, and cut one another at right angles.

St. Mary's and St. James's church both stand in one yard, parted by a spacious walk, between two rows of trees. These structures are deservedly remarkable for their exact and beautiful symmetry, their large and elegant windows, neat pillars, and noble roofs; but especially St. Mary's, whose three ailes, which have ever been distinguished by the names of St. Peter's, (in the north) Jesus, (in the middle) and St. Mary, (in the south) are supported by two rows of very neat pillars; and under each window cherubims, &c. are neatly carved in wood, which luckily escaped the instruments of the reforming zealots. This church is much the oldest, being first built in 1005, and rebuilt in 1430. St. James's was begun and far advanced in 1500, but not quite finished till the Reformation, when King Edward gave 200*l*. for that purpose.

In St. Mary's church there are many monuments and ancient tomb-stones, but those of the greatest antiquity are much defaced.

A very handsome organ was erected in St. James's church in the year 1760. The chancel, two galleries, pulpit, and reading desk, are extremely neat.

In both churches there were formerly great numbers of inscriptions and effigies engraved on brass, but they were scandalously torn off, and sold in 1644 for private emolument, by the church-wardens. Nor at the dissolution of the Abbey, * could these churches escape the plunder of the great men who were in authority under that godly prince King Edward VI. for they swept from the altars of them about 480*l*. worth of plate, and other valuable ornaments.

At

* On the 20th of February, 1772, some workmen who were employed in the ruins of the Abbey digging for stone, found a leaden coffin, made after the ancient custom, exactly the shape of the body. This had been inclosed in an oak case, which by the length of time was decayed, but the lead remained quite perfect, and inclosed an embalmed body, as fresh and perfect in every part as at the time of its interment; the nails on the fingers and toes as when living, and the hair of the head a chestnut brown with some mixture of grey ones. The corpse was done up in a pickle, and the face wrapped up in a scar-cloth. A

Surgeon

At the Reformation there were five hospitals, one college, called Jesus college, in College-street, which is now converted into a workhouse, fifteen chapels, whose names and places where they stood are still known, though the buildings have been immemorably destroyed, together with a hermitage at Westgate, and thirteen other chapels, whose places are not known.

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Surgeon in the neighbourhood was sent for, who made an incision into the breast, and declares the flesh cut as firm as in a living subject, and there was even an appearance of blood. At this time the corpse was not in the least noisome, but being exposed to the air it presently became putrid and offensive. The body was cut and mangled, the skull was sawed in pieces, where the brain seemed wasted indeed (but perfectly inclosed in its proper membrane) the cheeks likewise were cut through, and his arms cut off and carried away.

It was soon found that the coffin contained the remains of Thomas Beaufort third son of John of Gaunt, Duke of Lancaster, by his third Duchess, Lady Catherine Swinford. He was by his half-brother King Henry VI. created Duke of Exeter, Knight of the Garter, Admiral and Governor of Calais, and in 1410 Lord High Chancellor of England, created Earl of Perth in Normandy, and E. Dorset in England. He led the Reregard at the battle of Agincourt, valiantly defended Harfleur against the French, was guardian to Henry VI. and dying at East-Greenwich Jan. 2, 1427, was (as he had in his will directed) interred in the Abbey Church of Bury St. Edmund's, near his Duchess, at the entrance of the chapel of our Lady, close to the wall on the north side the choir. His monument was demolished with the rest of that grand building at the Dissolution in 1540.

The labourers for the sake of the lead (which they sold for about twenty shillings) stript the body of its coffin, throwing it promiscuously among the rubbish, but upon discovering whose it was, the mangled remains were inclosed in a strong oak coffin, and buried near the large north-east pillar which formerly assisted to support the belfry.

This Prince was grandson to the victorious K. Edward III. Every humane and sensible mind reflects with horror upon the savage indecency with which the remains of this Prince have been treated.

In this monastery were interred twelve of the ancient Royal Family.

known, from the many alterations that time, fire, and other accidents have made in the town; so that there have been above forty churches and chapels in all, and most of them amply endowed, as appears from the value of the first fruits and tenths, which afforded maintenance as well as employment for forty or fifty clergymen, under a dean and archdeacon, who officiated in the several churches, chapels, colleges, and hospitals.

The Free Grammar School, founded by King Edward VI. was originally in the East Gate-street; but being inconvenient there, it was removed into the North Gate street, and rebuilt by contributions; but K. Edward bears the name of the founder still: his bust stands over the door in the front, and under his arms at the upper end of the school, is this inscription:

EDWARDUS Sextus posuit, virtutis alumnis.

Gratis discere puer, regia namque schola est.

The Church-Gate, a noble Saxon structure, formerly the entrance to the Great Church of the Abbey, but since its dissolution has been made use of as a steeple to St. James's church; 'tis very evident it was not first intended for that purpose, by its antiquity, and distance from the body of the church. Between them there are a Coffee-house.

In the church-yard is Clopton's Hospital, a uniform and handsome building.

Opposite to the Hospital is the house of the late John Earl Bristol, now the property of the Hon. Mr. Felton Hervey; in which there are many good paintings, a curious temple of shell-work, and a collection of elegant china.

Near

Near this house is the Shire-hall, or Sessions-house, lately built, at which are held the assizes for this county. It consists of two convenient courts for the trying of felons and causes.

The Guildhall gives name to the Street in which it stands. It is very ancient, but has lately been much improved, and in part of it great alterations are made. The town sessions are held here, corporation members chosen, &c.

The Market-Cross is a spacious and lofty building, adorn'd with a lantern and clock, from whence there is a beautiful prospect of the country around. The upper part is now converted into a theatre, used only during the great fair by the Norwich Comedians.

Opposite the Cross in the same square, stand the new shambles, built of free-stone, with pillars of the same. They were finished in 1761.

On the Hog-hill, or Beast-market, stands the common Bridewell, formerly a Jewish synagogue, built of flint and free-stone.

The town is governed by an Alderman, who is chief magistrate, a Recorder, 12 capital Burgesses, and 24 common Burgesses, and sends two Members to Parliament.

It has two plentiful markets, on Wednesday and Saturday, the former of which is much the largest; and three annual fairs, one three days before and three days after the feast of St. Michael; and it is generally protracted to an uncertain length, for the diversion of the nobility and gentry that resort to it in great numbers.

A LIST of the Palaces, chief Seats, and Curiosities of ENGLAND, most worthy the Traveller's Notice.

CORNWAL. Mount Edgecumbe, a fine seat of Lord Edgecumbe's, situate on the promontory called the Ram-head, a noted sea-mark.

DORSETSHIRE. Corfe Castle, in the isle of Purbec: it was partly demolished in the time of the Civil wars, but the ruins still retain great marks of its strength and grandeur.

Eastbury, the seat of the late Lord Melcombe, near Blandford, in the parish of Cunfield.

Winburn St. Giles, near Cranborne, the seat of the Earl of Shaftesbury.

SOMERSETSHIRE. Bath, 16 miles from Bristol, and 120 from London. Many are the diseases which find a remedy from the use of these waters, and innumerable the resort to them of all degrees of people. The two seasons here are spring and autumn; the spring begins in April, and ends in June; the autumn with September, and last till February. In the spring it is much frequented for the sake of health, and in the fall for pleasure; where a great number of the gay drink the waters merely for a pretence to mix with the company at the pump-room, and to give a colour for coming to an infirmary for pleasure.—Prior-park is near this city, the seat of the late great and good Sir Ralph Allen, Esq.

Cheddar, near Uxbridge, famed for the finest cheese in the world except the Parmesan. Above this town there is a chasm of a mile long, called Cheddar Cliffs, between two tremendous rocks, which seem to have been rent asunder, with hollows awful and surprising, between two and three hundred feet high.

WILTS. Salisbury, 79 miles from London, one of the most delightful and pleasant cities in the kingdom; uniformly laid out in chequers, with rivulets flowing thro' the streets, which are

are spacious and clean; its situation is beautiful, furrounded with an open, healthy sporting country, abounding with noblemen and gentlemens seats. The cathedral is esteemed one of the most elegant Gothic structures in the world; so extremely light and airy, that it has often been compared to a lanthorn, and its spire many feet higher than the cross on the top of St. Paul's, in London. The market-place of this city is a handsome square, so large and spacious, that several regiments of soldiers may very commodiously be drawn up in it.

Wilton, the county town, and seat of the Earl of Pembroke, an ancient building on the ruins of an old monastery, beautifully situated, and finely watered. This elegant seat may be considered as a perfect repository of curious antique statues, bustos, and paintings, scarcely to be equalled in Europe.

Stonehenge, seven miles N. W. of Salisbury, reckoned one of the wonders of this kingdom, which has filled the beholders with astonishment, and attracted the admiration of all ages: it is supposed to have been a grand temple of the British Druids.

BERKSHIRE. Windsor town, castle, chapel, terrace, and parks, 24 miles from London, situate on the river Thames.

SURREY. Richmond, 12 miles from London, remarkable for its beautiful situation, royal palace, and gardens.

KENT. Chatham the completest naval arsenal in the world, 30 miles from London.

Tunbridge Wells, 5 miles from Tunbridge, 34 from London, much frequented on account of its mineral Waters.

Woolwich, nine miles from London, is the mother dock of the royal navy.

Greenwich, 5 miles from London, where is the most magnificent hospital in the world for decayed seamen.

Chelsea, two miles from London, remarkable for its hospital for wounded and superannuated soldiers, and also for Ranelagh-house and gardens for the entertainment of the public.

Hampton Court, 12 miles from London, a sumptuous palace, founded by Cardinal Wolsey.

BEDFORDSHIRE.

BEDFORDSHIRE. Woburn-Abbey, 44 miles from London, a noble palace of the Duke of Bedford's.

BUCKINGHAMSHIRE. Earl Temple's seat at Stow, where are the most magnificent gardens in England.

OXFORDSHIRE. Blenheim house, a stately palace, at Woodstock, six miles from Oxford, the seat of the Duke of Marlborough.

HANWEL park, near Banbury, the seat of Sir Jonathan Cope; where is a clock that moves by water, and shews the hour by the rise of a new gilded sun for every hour.

GLOUCESTERSHIRE. Badmington Magna, the Duke of Beaufort's seat.

NORTHAMPTONSHIRE. Duke of Grafton's seat, 8 miles from Northampton.

Duke of Montague's seat, built after a model of the palace at Versailles, 12 miles from Northampton. The gardens belonging to this seat contains 90 acres of ground, adorned with statues, urns, fountains, avaries, canals, wildernesses, and terraces, with a fine cascade and river running thro' the whole.

The Earl of Exeter's, at Burleigh, near Stamford, one of the greatest structures in England, and finely adorned.

The Earl of Northampton's, at Castle-Ashby, six miles from Northampton.

The Earl of Sussex's, at Easton Manduit, near Wellingborough.

The Earl of Cardigan's at Dean, 18 miles from Northampton.

Lord Sondes's, at Rockingham Castle, originally built by William the Conqueror.

The Earl of Halifax's, at Horton, near Northampton.

The Earl of Westmoreland's, at Apethorp, near Oundle.

The Earl of Peterborough's, at Drayton, 16 miles from Northampton.

The Earl of Pomfret's, at Easton.

Viscount Spencer's, at Althorp, 4 miles from Northampton.

Earl of Stafford's, at Boughton, 2 miles from Northampton.

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The Earl of Exeter's, at Woodthorp, near Harborough.

Earl of Peterborough's, at Thrapston, 16 miles from Northampton.

Lord Carbery's, at Laxton.

HUNTINGDONSHIRE. Earl of Sandwich's, at Henchenbroke priory.

The Earl of Lincoln's, at Overton Longvill, 3 miles from Peterborough.

CAMBRIDGESHIRE. The town and university of Cambridge, 52 miles from London. This university, for its antiquity, privileges, colleges, discipline, revenues, number of students, and other necessities for the advancement of learning, may challenge equality with almost any other in Europe.

The Duke of Bedford's seat, at Thorney Abby, near Cambridge.

The Earl of Godolphin's, at Gogmagog-hills, ditto.

The Earl of Hardwick's, at Wimple, formerly Ld. Oxford's

Lord Viscount Irwin's, at Erxning, near Newmarket.

SUFFOLK. The D. of Grafton's seat, at Euston-hall three miles from Ixworth.

The Earl of Bristol's, at Ickworth park, 2 miles from Bury.

The Earl of Rochford's, at Easton.

LINCOLNSHIRE. Lincoln, 128 miles from London, anciently called Nicol. Here is the finest great bell in England, called Tom of Lincoln, near five tons weight, and will hold 242 gallons.

The D. of Rutland's, at Belvoir castle, near Grantham.

The Duke of Ancaster's, at Grimsthorp.

E. of Lincoln's, at Lempringham, 10 miles from Grantham.

E. of Winchelsea's, at Burley on the Hill, near Okeham.

NOTTINGHAMSHIRE. Nottingham, 122 miles from London, one of the neatest places in England, near which are said to be more gentlemen's seats than in any other place. In the D. of Newcastle's park there is a ledge of perpendicular rocks, hewn into a church, houses, chambers, dove-houses, &c.

Earl of Chesterfield's seat, at Shelford Abbey, five miles from Nottingham.

DERBYSHIRE. The black mountains, called the Peak, an eminence abounding with many wonderful curiosities, reduced to seven, viz. Chatsworth-house, the magnificent palace of the D. of Devonshire. 2. The Mamtor, or Mother Tower. 3. Elden-hole, a terrible chasm in the side of a mountain. 4. Buxton Wells. 5. Tides Wells. 6. Poole's Hole. In this cavity, which is above a quarter of a mile long, and of a considerable height, not unlike the roof of a cathedral, are many surprising representations, both of nature and art, produced by the petrifying water continually dropping from the rock. 7. The Devil's Arse, or Peak's Arse, a cavern under a steep hill near Castleton. Besides these, there are other rarities and curiosities in these parts, well worth the traveller's notice and inspection.

In an island of the Derwent, facing Derby, is a famous machine, erected in 1734 by the late Sir Thomas Lambe, for the manufacture of silk; the model of which he brought from Italy, at the hazard of his life: it contains 26586 wheels. By which machinery one hand mill twists as much silk as could be done before by 53.

Duke of Rutland's at Huddon-hall.

Duke of Dorset's, at Croxhall.

Earl of Chesterfield's, at Bretby.

Earl of Ferrers's, at Shirley.

Lord Scarfdale's, at Keddleston-hall.

YORKSHIRE. Harrogate, famous for medicinal springs of various sorts, which, though near together, yet are very different in their operations and qualities.

Leeds, 14 miles from Halifax, famous for the woollen manufactory carried on, and one of the largest and most flourishing towns in the county, in which are buildings, and other curiosities, well worthy the traveller's notice.

Near Kirkles, six miles from Halifax, is the monument of the famous Robin Hood, with an inscription on it.

Beverly, eight miles from Hull, remarkable for its pleasant situation, and great plenty of all the necessaries of life. Here

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are also many antiquities, structures, and other curiosities deserving attention. The minster here is one of the most elegant churches in England, few cathedrals exceeding it.

Scarborough, 43 miles from York, 222 from London, an ancient (not large) but well-built sea-port town, of good trade, and much benefited by the great number of persons that resort to it every year to drink the waters of its chalybeat spring. Here are elegant accommodations for the company, and assemblies, concerts, and balls, as at Bath and Tunbridge.

The principal seats in this county are, Sheffield Manor; the Duke of Norfolks.—Wentworth Castle; Earl of Strafford's, two miles from Barnsley.

Sandbeck, near Tickill, Earl of Scarborough's.

Wentworth, near Rotherham, the Marquis of Rockingham's
Studley, Mr. Auditor Aislaby's, where is a park, or rather garden, which art and nature have joined to render one of the most delightful spots in England.

Londersburgh, Lord Burlington's.

Castle-Howard, near Malton, Earl of Carlisle's.

Hornby-Castle, near Richmond, Earl of Holderness's, &c.

COUNTY PALATINE OF DURHAM. Bilchester, where are large ruins of walls. Roman coins, called Binchester Pennies, with inscriptions, seals, urns, and other marks of antiquity, have been dug up in numbers.

NORTHUMBERLAND. The chief seats are, the Duke of Northumberland's at Alnwick.

The Earl of Carlisle's, at Morpeth-castle.

The Earl of Tankerville's, at Chillingham.

Sir Wlater Blacker's, at Newcastle.

CUMBERLAND. Bullnesh, at the utmost limits of the province of Britain. Here Antonius began his itinerary. A mile to the north of this place begins the famous Picts walls. In this are more Roman antiquities than in any other county in England.

The chief seats in this county are, the Duke of Norfolk's, at Drumburg-castle.—The Earl of Carlisle's, at Naworth.—The E. of Suffex's, at Kirk-Oswald, 13 miles from Carlisle.

WESTMORELAND. The chief seats are, the Earl of Thanes's, at Pendragon castle, 12 miles from Appleby—The Earl of Derby's, at Beltham castle.—Sir James Lowther's, at Lowther-hall.

LANCASHIRE. Lancaster, 233 miles from London, a seaport, with a harbour and custom-house. The castle here is esteemed one of the fairest monuments of antiquity in the kingdom.

Preston, 18 miles from Lancaster, 211 from London, a beautiful place, which, for its situation, delightful eminence, handsome streets, and variety of company in and near it, is esteemed one of the prettiest retreats in England.

Manchester, 181 miles from London. Here is the best trade carried on of any town in the north, and surpasses all thereabouts in buildings, manufactures, spacious market-place, and colleges. As the Hague, in Holland, is called the most magnificent village in Europe, so Manchester may, with equal propriety, be said to be the greatest village in England; the chief magistrate being only a constable or headborough, though it is more populous than York, and many other cities in England.

The principal seats in this county are, the Duke of Hamilton's, at Ashton-hall.—Lord Willoughby's, at Stow-place and Worsley.—Lord Viscount Moleneaux, at Croxteth-hall.

CHESHIRE. Chester, the county town, commonly called West-Chester, is 182 miles from London, a large, fine and well-built city, full of wealthy inhabitants, who drive a very considerable trade. Here are 11 parish churches; the great church is a stately, venerable pile, and looks very antique. The adjacent county is the richest in pasturage of any in the north of England, as is plain from its great produce of cheese, of which, it is said, London takes off 14,000 tons annually.

The chief seats are, the Earl of Cholmondeley's, at Cholmondeley-hall.—Lord Delamere's, at Dunham-massey.—The Earl of Barrymore's, at Rook-savage.—The Earl of Dysert's, at Woodhay, five miles from Nantwich.—Lord Grosvenor's at Eaton, near Chester.

Litchfield,

Litchfield, a city, 119 miles from London. Here are three churches and a cathedral, which is a noble structure, its portico or front scarcely to be paralleled in England.

STAFFORDSHIRE. Dudley-Castle, four miles from Wolverhampton, which stands on a high mountain, cut out of a rock, with a lofty tower on it, whence is a very fine prospect. In the hall of this castle is a table of one entire oak plank, 17 yards in length, and a yard in breadth, which at first, it is said, measured 7 yards and 9 inches more, but were cut off to suit the hall. The tree grew in the park at Dudley, and was said to contain 100 loads of timber.

Chief seats in this county are the D. of Bridgewater's, at Newborough, 5 miles from Litchfield.—The E. of Berkshire's, at Elford.—The E. of Uxbridge's, at Beaudefert.—The E. of Dartmouth's, at Sandwell.—E. of Stamford's, at Enfield-hall.—E. Gower's, at Trentham.—Lord Chetwynd's, at Ingestree.

SHROPSHIRE. Shrewsbury, the county town, 157 miles from London, delightfully situated on the river Severn. Here is one of the finest walks in Eng. both for beauty and extent.

Bridgenorth, 135 miles from London, a large romantic town of great trade, one part of which rises 60 yards from the banks of the river Severn.

White Ladies, in the parish of Tonge, on the east side of the county, noted for being the shelter of K. Charles II. after his defeat at Worcester; and was hence conducted to the neighbouring grove of Boscobel, and there hid himself in an oak, which tree is now inclosed in a brick wall, travellers having before almost cut it away.

The chief seats in this county are, the D. of Kingston's, at Toney-castle.—E. of Shrewsbury's, at Pepper-mill.—E. of Stafford's, at Sheffnall.—Lord Kilmurray's, at Shenton-hall.—E. Powis's, at Ockley-park.—Ld. Craven's, at Stoke, near Wenlock; and many others, which we have not room to mention.

ISLE OF ANGLESEA. The only seat of note in this island is that of Lord Viscount Bulkeley, situated on the declivity of a hill, near Beaumaris, whence is an elegant prospect.

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